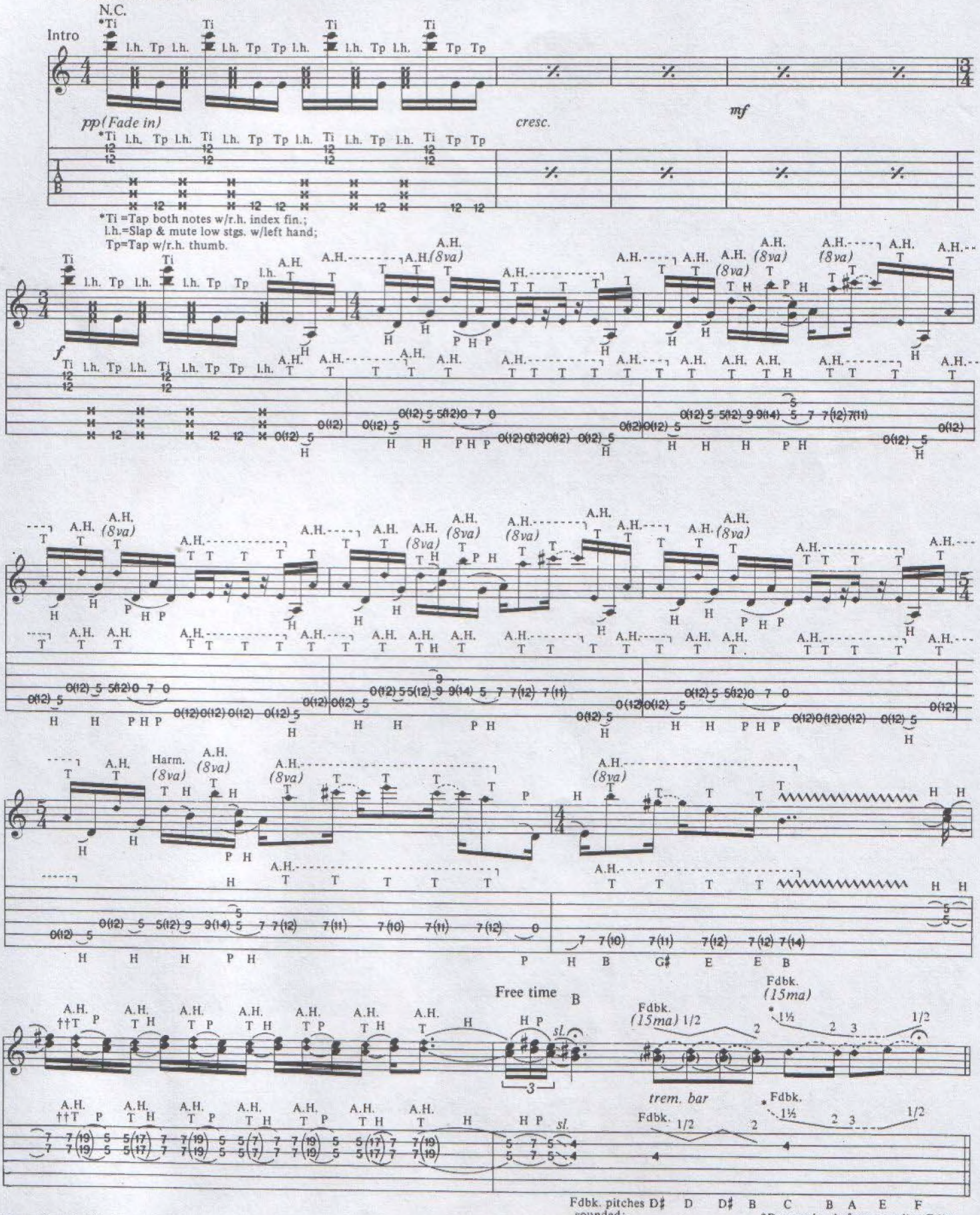
MEAN STREET

Tune down 1/2 step:
⑥ =E♭ ③ =G♭
⑤ =A♭ ② =B♭
④ =D♭ ① =E♭

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderate Rock ♩ = 132



Fdbk. pitches sounded: D♯ D D♯ B C B A E F

*Depress bar before sounding Fdbk.

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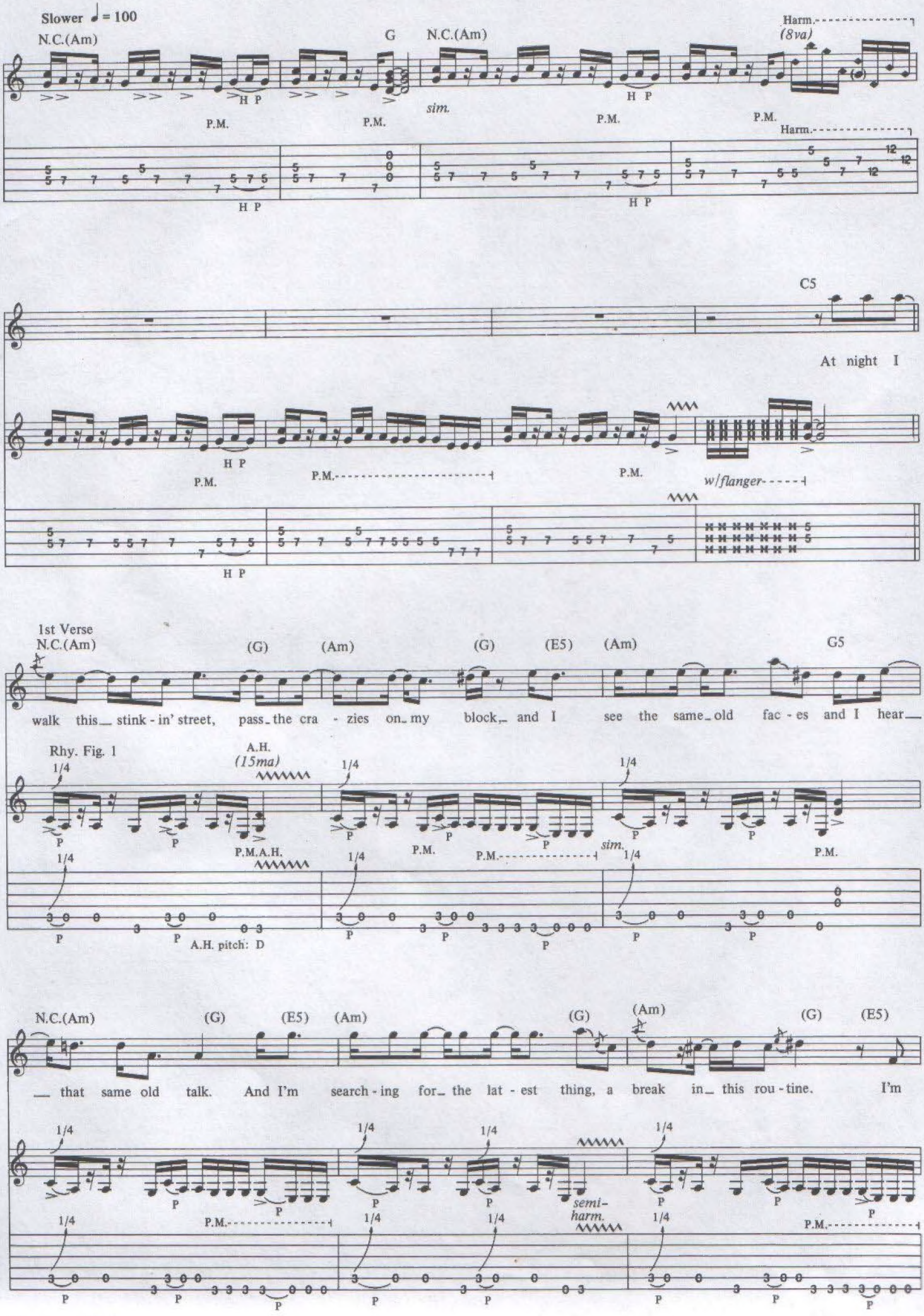
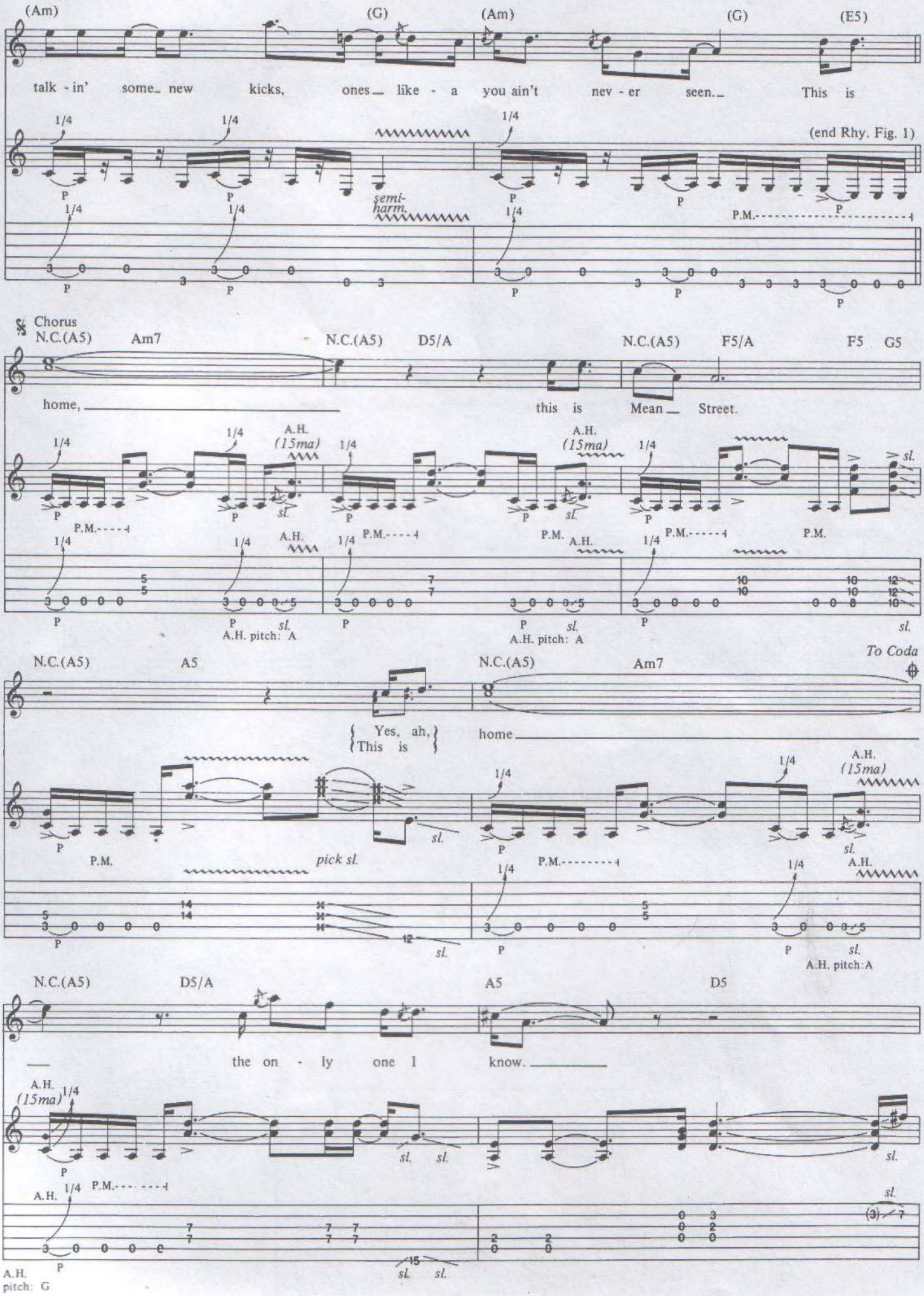

Slower ♩ = 100
N.C.(Am)
G
N.C.(Am)
Harm.
(8va)
sim.
P.M.
H P
C5
At night I
w/flanger
1st Verse
N.C.(Am)
(G)
(Am)
(E5)
G5
walk this stink - in' street, pass the cra - zies on my block, and I see the same old fac - es and I hear
Rhy. Fig. 1
A.H.
(15ma)
1/4
P.M.A.H.
A.H. pitch: D
that same old talk. And I'm search - ing for the lat - est thing, a break in this rou - tine. I'm
semi-
harm.


(Am)
(G)
(Am)
(G)
(E5)
talk - in' some_ new kicks, ones_ like - a you ain't nev - er seen._ This is
(end Rhy. Fig. 1)
semi-harm.
P.M.
Chorus
N.C.(A5)
Am7
N.C.(A5)
D5/A
N.C.(A5)
F5/A
F5
G5
home,
this is
Mean_ Street.
A.H. (15ma)
sl.
A.H. pitch: A
To Coda
N.C.(A5)
A5
N.C.(A5)
Am7
Yes, ah,
This is
home
pick sl.
A.H. pitch:A
N.C.(A5)
D5/A
A5
D5
the on - ly one I know.
A.H. pitch: G

2nd Verse
w/Rhy. Fig. 1
N.C.(Am)

E5 (G) (Am) (G) (E5)

An' we don't wor - ry 'bout_ to - mor - row, 'cause we're sick of these_ four_ walls. Now

P.M.

Substitute Rhy. Fill 1
(Am) (G)

Resume Rhy. Fig. 1
(Am) (G) (E5)

what you think_ is noth - in' might_ be some - thin' af - ter all.___ Now you

(Am) (G) (Am) (G) (E5)

know this ain't_ no through_ street,_ the end___ is dead_ a - head._ The

(Am) (G) (Am) (G) (E5)

poor folks___ play for keeps down here, they're the liv - ing dead.
(Bkgd. voc.) Come on

Chorus
N.C.(A5) Am7 N.C.(A5) D5/A N.C.(A5) F5/A F5 G5

... down,___ ah, huh! Ow! Down_ to Mean_ Street.
down. This is Mean_ Street.

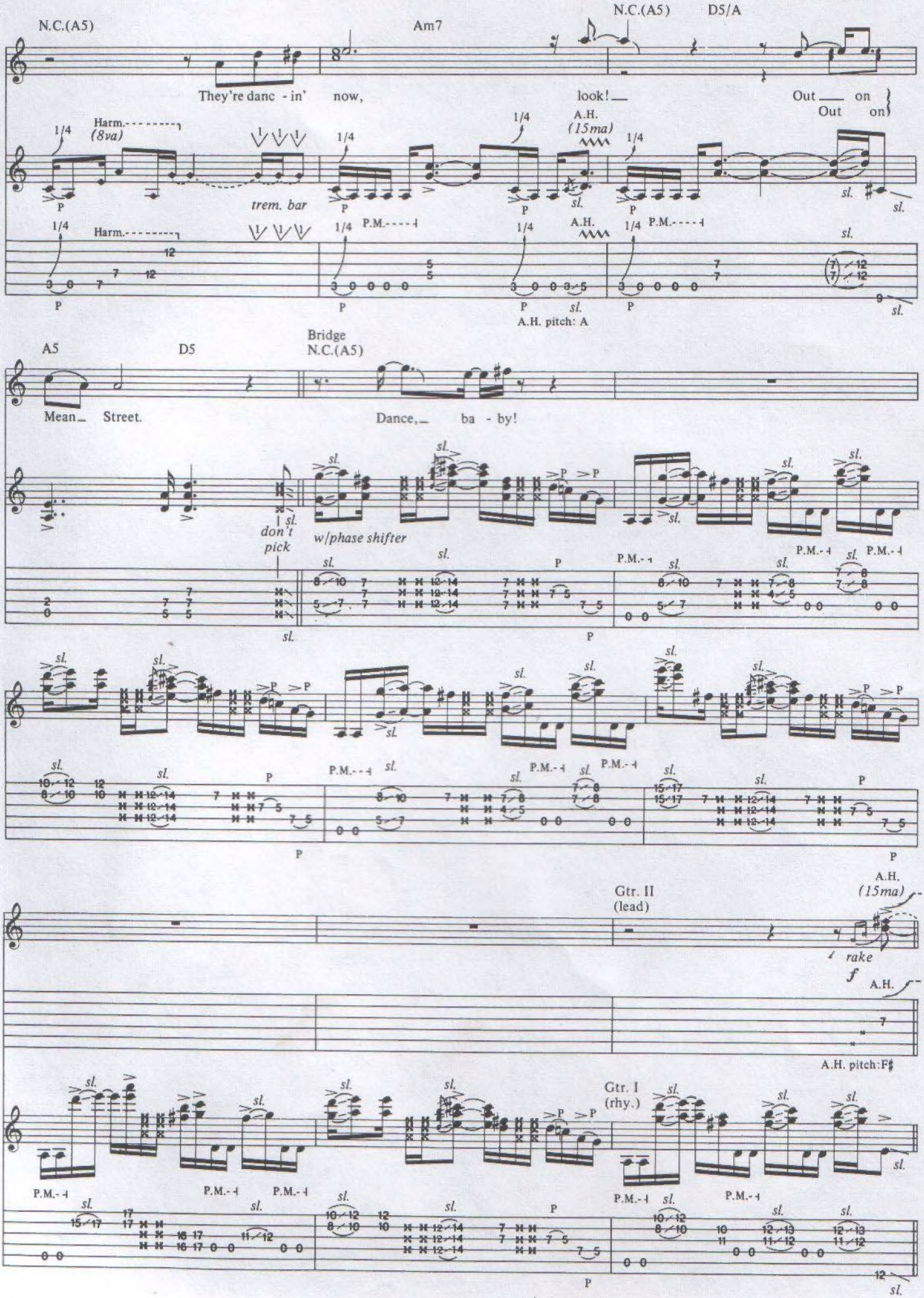
A.H. (15ma)

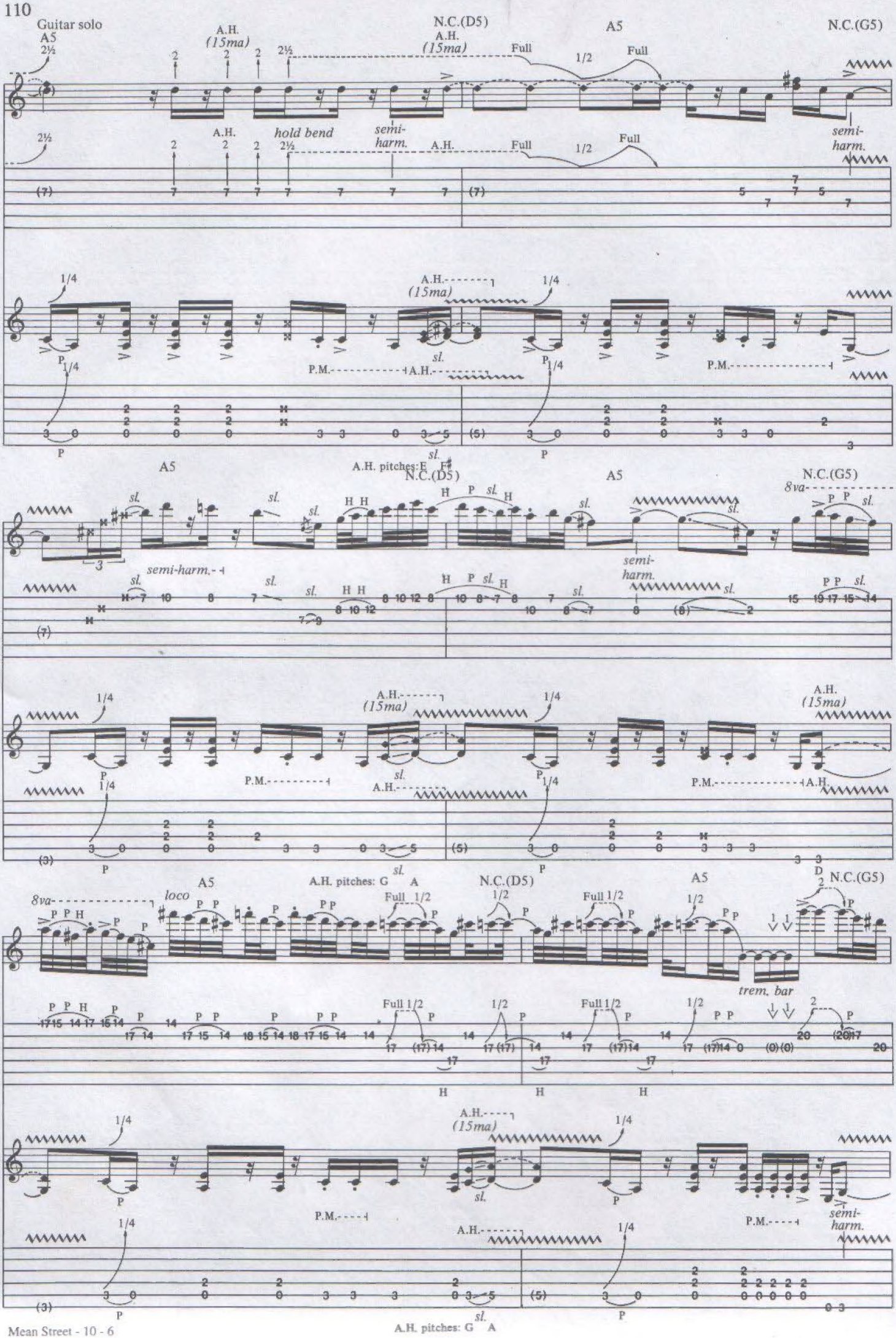
P.M. A.H. sl.

A.H. pitch: A

Rhy. Fill 1

semi-harm.


N.C.(A5)
Am7
N.C.(A5)
D5/A
They're danc - in' now, look! Out on
Out on
Harm.
(8va)
trem. bar
A.H.
(15ma)
P.M.
A.H. pitch: A
A5
D5
Bridge
N.C.(A5)
Mean Street.
Dance, ba - by!
don't pick
w/phase shifter
Gtr. II
(lead)
rake
A.H. pitch:F♯
Gtr. I
(rhy.)


Guitar solo
A5
N.C.(D5)
A5
N.C.(G5)
A.H.
(15ma)
Full
1/2
hold bend
semi-harm.
P.M.
sl.
A.H. pitches: E F
A.H. pitches: G A
8va
loco
trem. bar

3rd Verse
w/Rhy. Fig. 1

A5 N.C.(D5) N.C. C5 N.C.(Am) (G)

It's al - ways here and now, my friend, it ain't

trem. bar

Substitute Rhy. Fill 1 Resume Rhy. Fig. 1

(Am) (G) (E5) (Am) (G) (Am) (G) (E5)

once up - on a time. It's all o - ver but the shout - ing, I come to take what's mine. We're

(Am) (G) (Am) (G) (E5)

search - in' for the lat - est thing, a break in this rou - tine.

D.S. al Coda

(Am) (G) (Am) (G) (E5)

Talk - in' some new kicks, ones like you ain't nev - er seen. This is

Coda

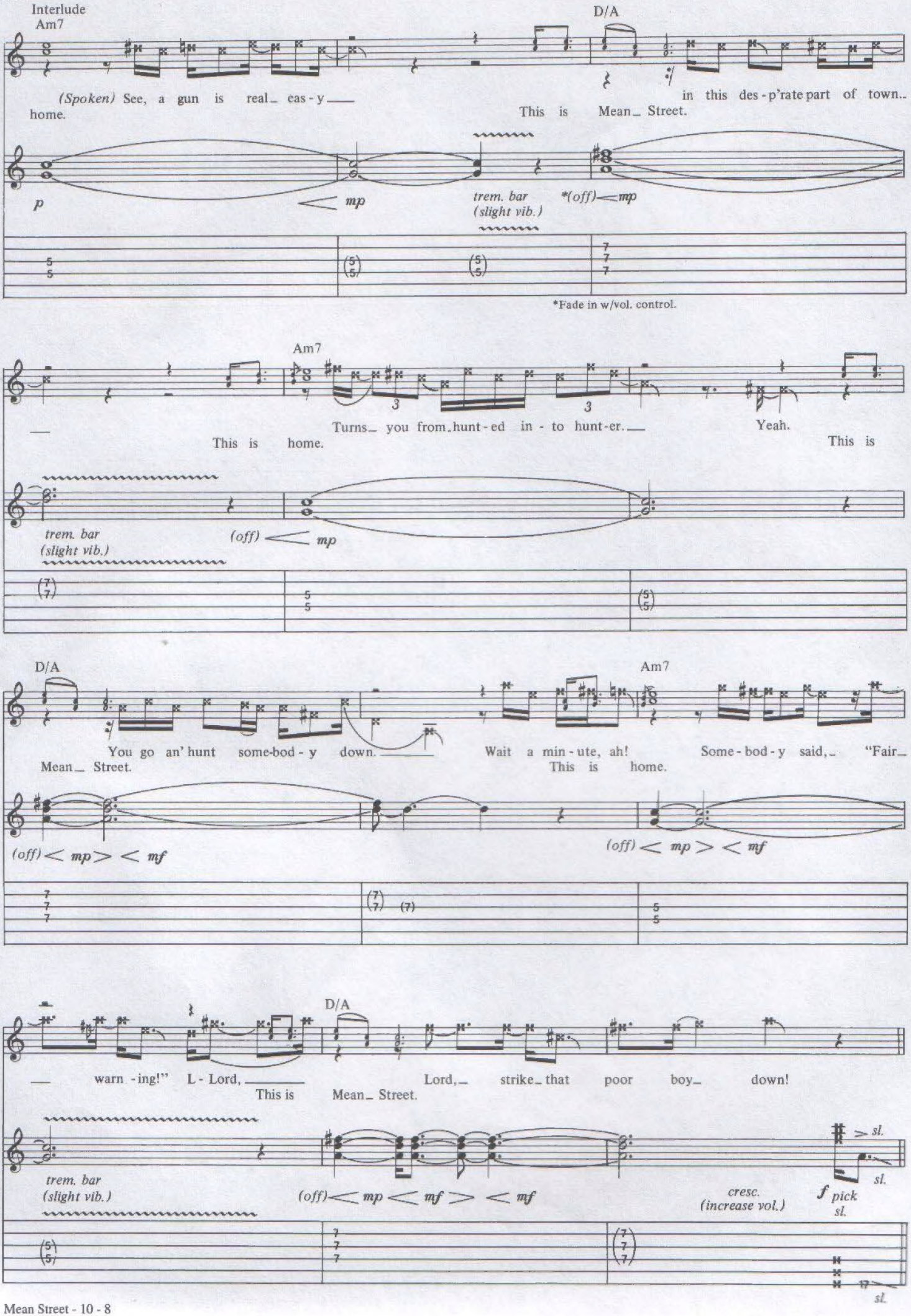
D5/A A5 D5 E5

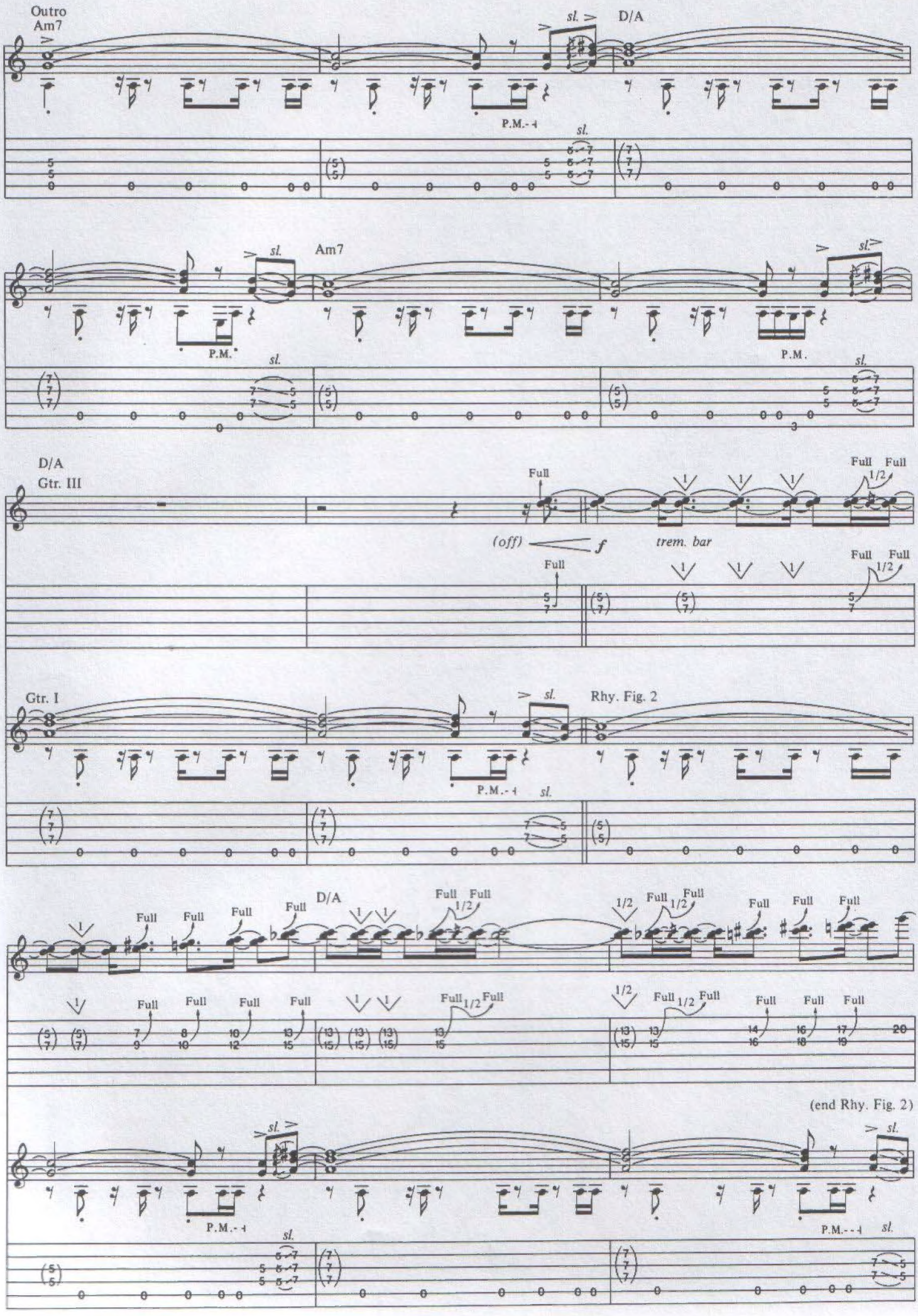
on - ly one I know!

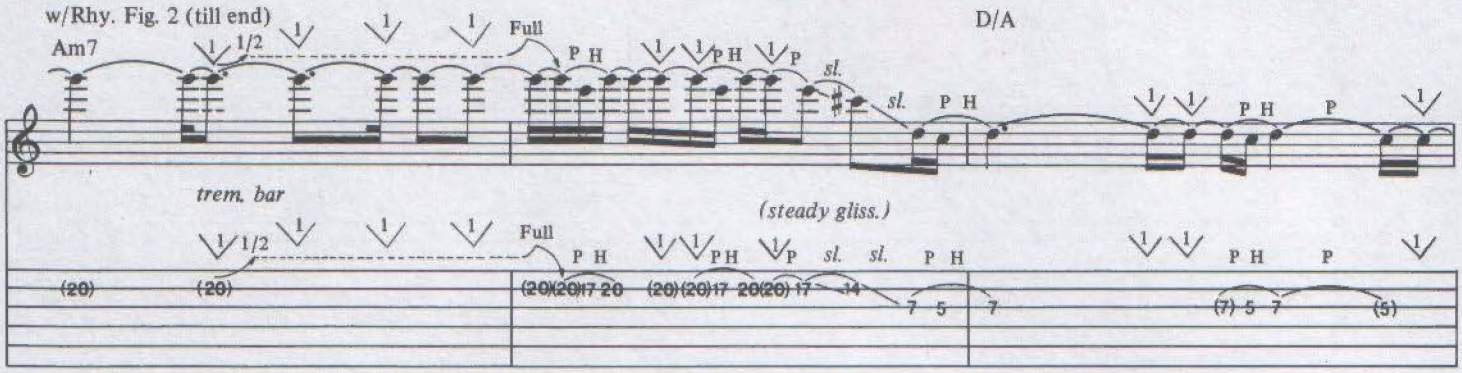
(Bkgd. voc.) This is

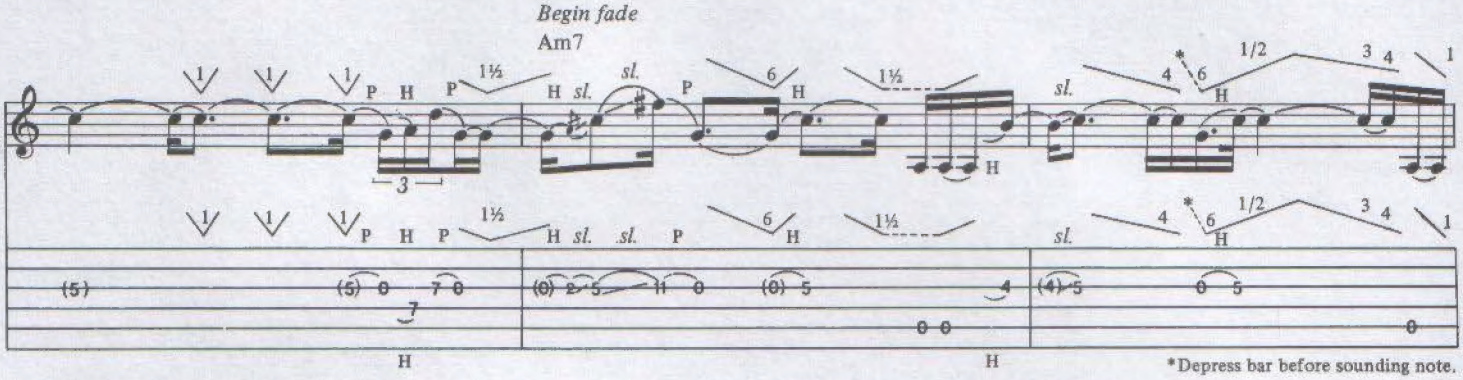
A.H. 1/4 (15ma)

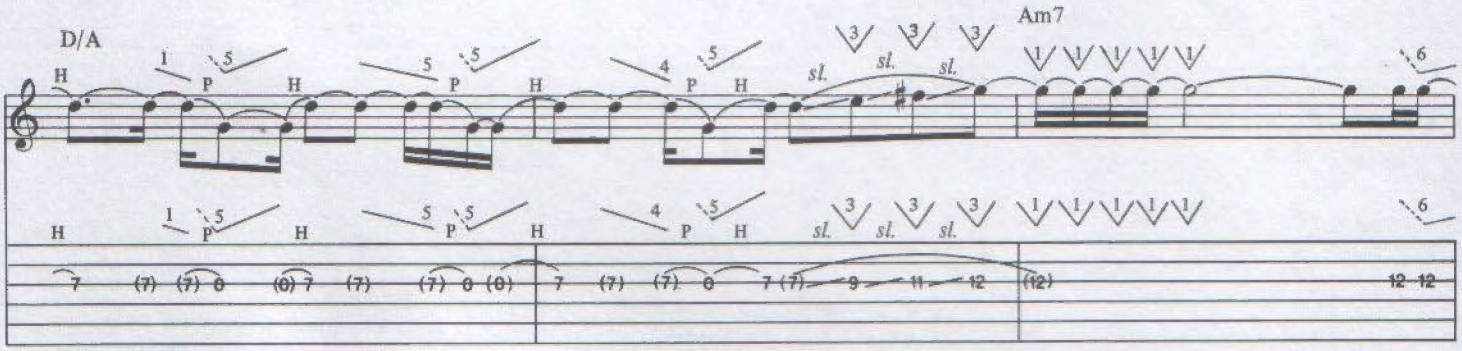
A.H. pitch: G

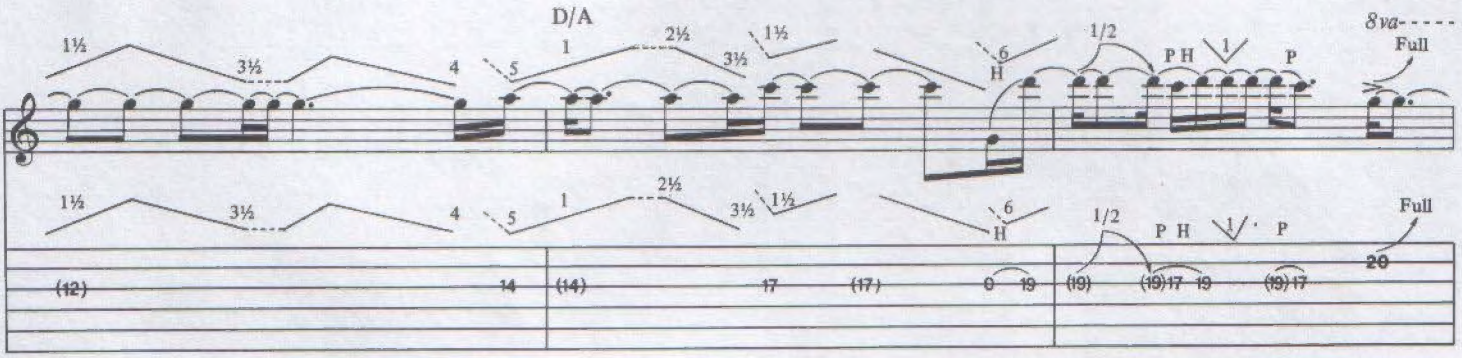

Interlude
Am7
D/A
(Spoken) See, a gun is real_ eas - y_____ home.
in this des - p'rate part of town..
This is Mean_ Street.
p
mp
trem. bar
(slight vib.)
*(off)
mp
*Fade in w/vol. control.
Am7
Turns_ you from_hunt - ed in - to hunt - er._____
Yeah.
This is home.
This is
trem. bar
(slight vib.)
(off)
mp
D/A
Am7
You go an' hunt some-bod - y down._____
Wait a min - ute, ah!
Some - bod - y said,_ "Fair_
Mean_ Street.
This is home.
(off) mp mf
(off) mp mf
D/A
warn - ing!" L - Lord,_____
This is
Lord,_ strike_ that poor boy_ down!
Mean_ Street.
trem. bar
(slight vib.)
(off) mp mf mf
cresc.
(increase vol.)
f pick
sl.
sl.
sl.

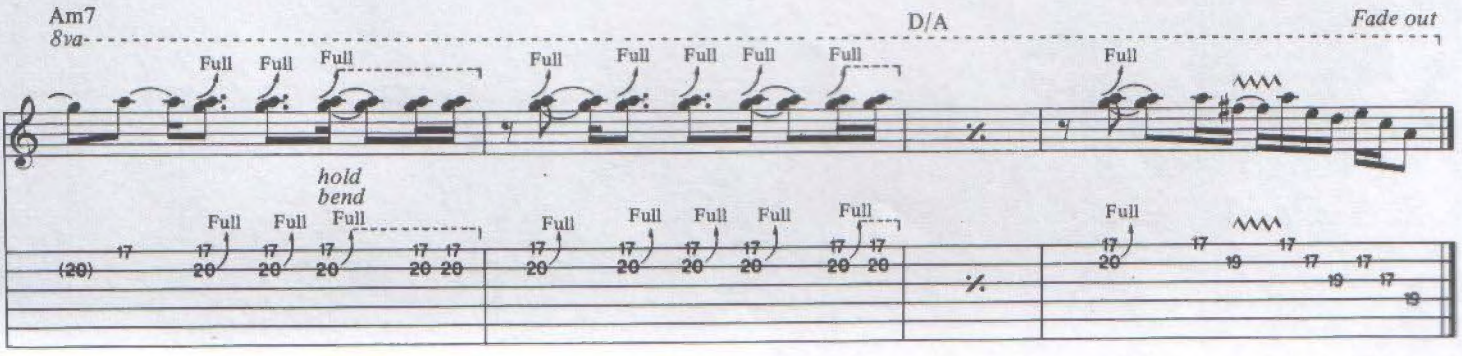

Outro
Am7
sl.
D/A
P.M.
Am7
D/A
Gtr. III
Full
(off)
f
trem. bar
1/2
Gtr. I
Rhy. Fig. 2
(end Rhy. Fig. 2)


w/Rhy. Fig. 2 (till end)
Am7
D/A
trem. bar
(steady gliss.)


Begin fade
Am7
*Depress bar before sounding note.

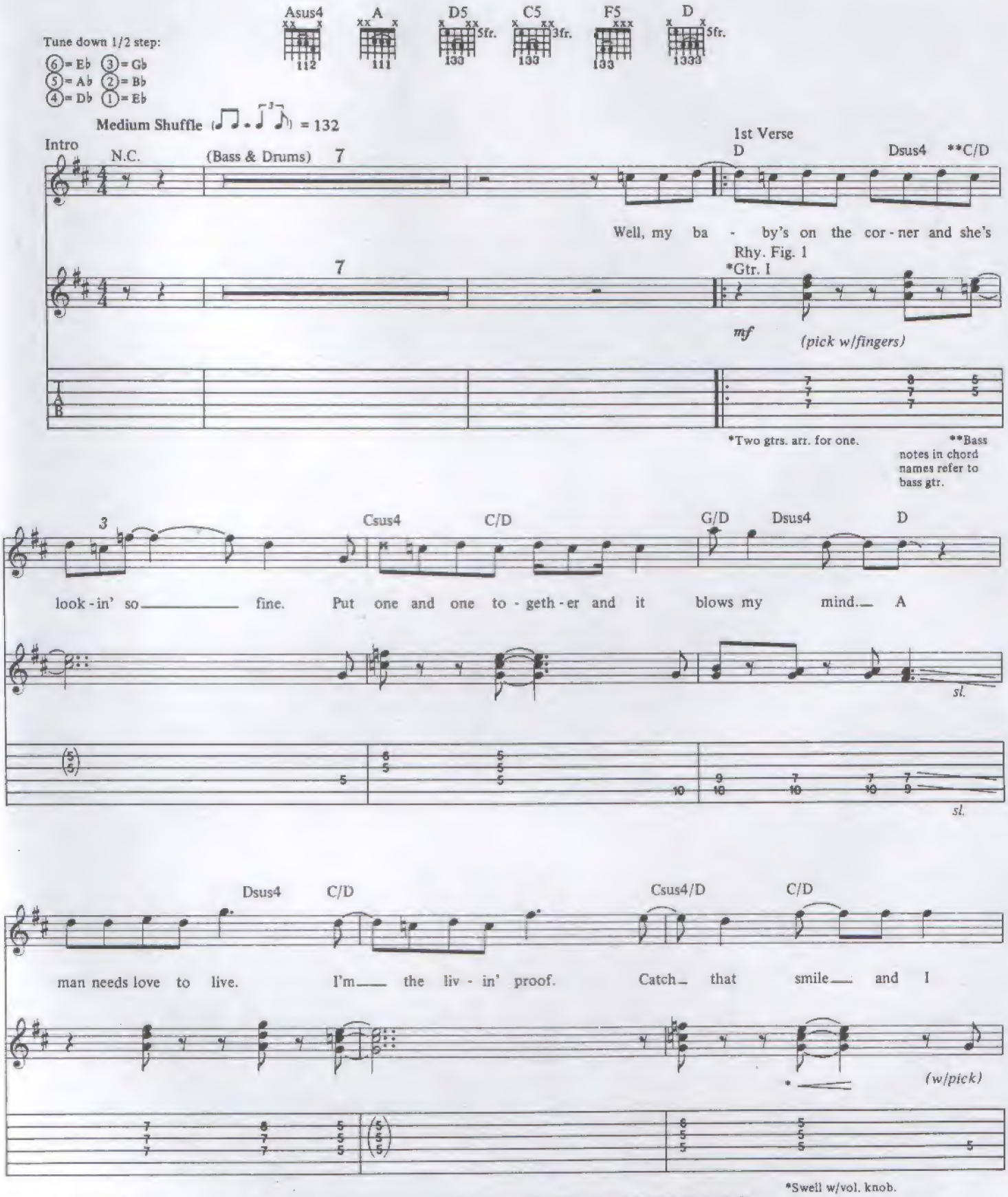

D/A
Am7


D/A
8va
Full


Am7
8va
D/A
Fade out
hold
bend
Full

SO THIS IS LOVE?

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH



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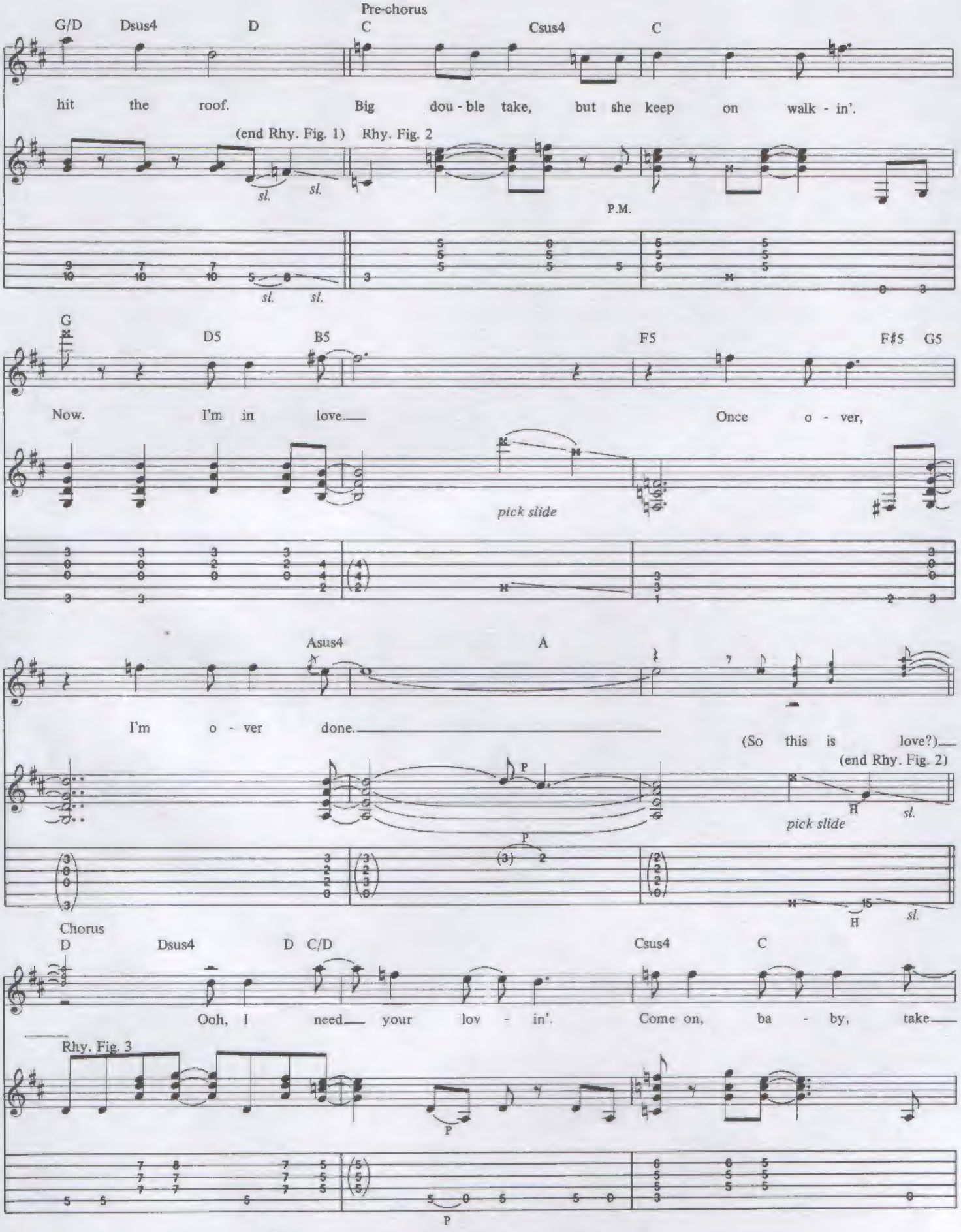
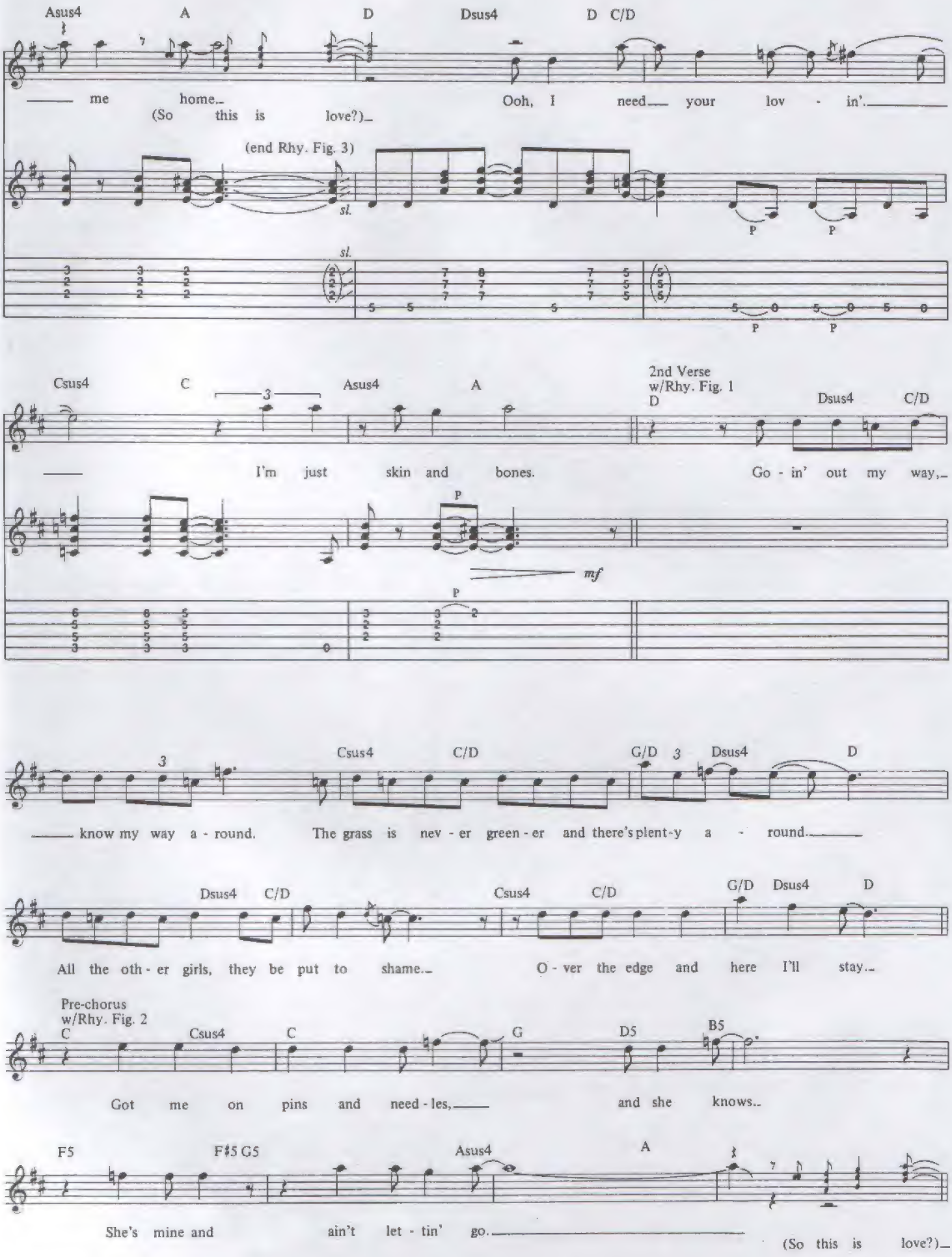
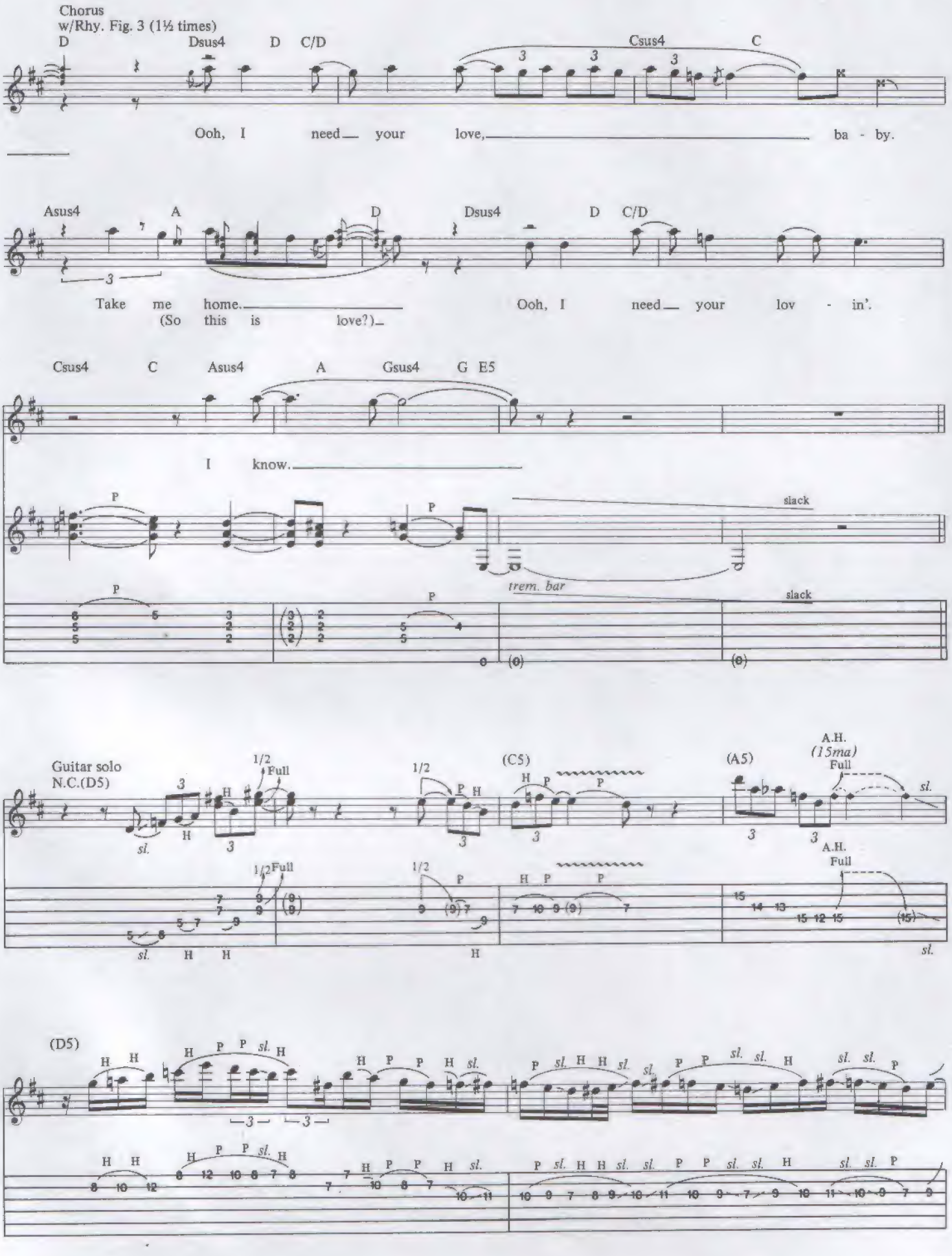
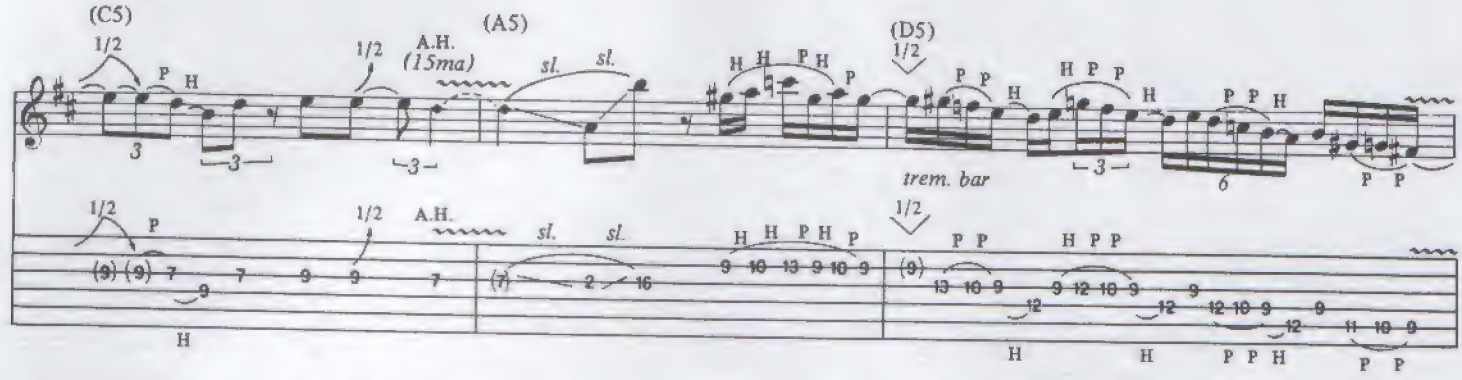
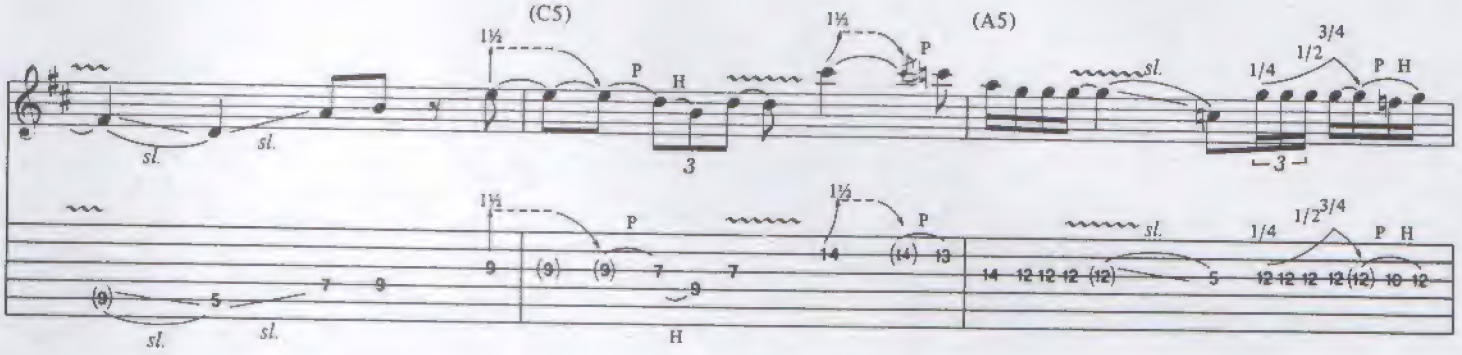
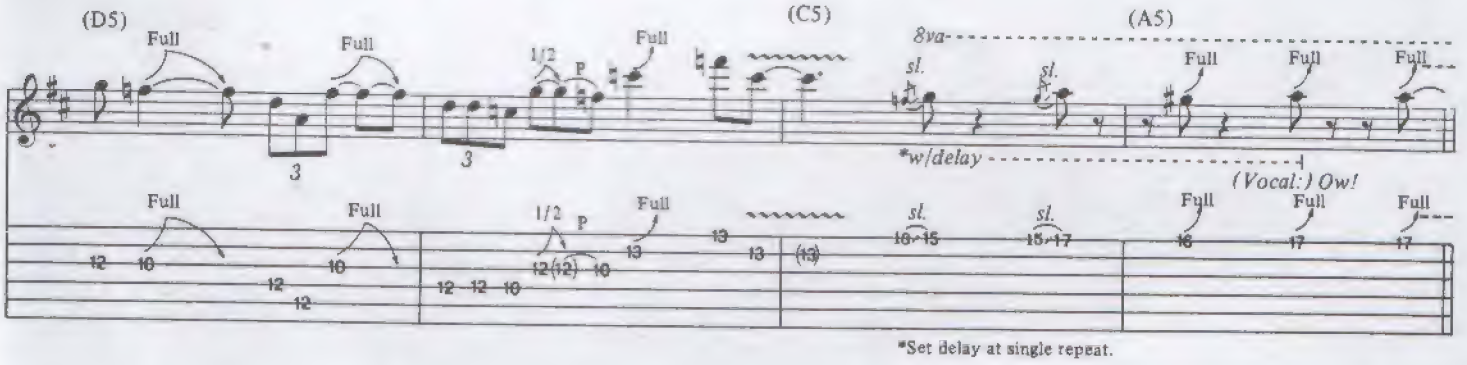

Pre-chorus
G/D Dsus4 D C Csus4 C
hit the roof. Big dou - ble take, but she keep on walk - in'.
(end Rhy. Fig. 1) Rhy. Fig. 2
sl. sl.
P.M.
sl. sl.
G D5 B5 F5 F♯5 G5
Now. I'm in love. Once o - ver,
pick slide
Asus4 A
I'm o - ver done. (So this is love?)
(end Rhy. Fig. 2)
P
P
pick slide
H sl.
H sl.
Chorus
D Dsus4 D C/D Csus4 C
Ooh, I need your lov - in'. Come on, ba - by, take
Rhy. Fig. 3
P
P


Asus4 A D Dsus4 D C/D
me home.
(So this is love?)
Ooh, I need your lov - in'.
(end Rhy. Fig. 3)
sl.
P
Csus4 C Asus4 A
2nd Verse
w/Rhy. Fig. 1
D Dsus4 C/D
I'm just skin and bones.
Go - in' out my way,
mf
know my way a - round.
Csus4 C/D G/D Dsus4 D
The grass is nev - er green - er and there's plent - y a - round.
Dsus4 C/D Csus4 C/D G/D Dsus4 D
All the oth - er girls, they be put to shame.
O - ver the edge and here I'll stay.
Pre-chorus
w/Rhy. Fig. 2
C Csus4 C G D5 B5
Got me on pins and need - les,
and she knows.
F5 F♯5 G5 Asus4 A
She's mine and ain't let - tin' go.
(So this is love?)

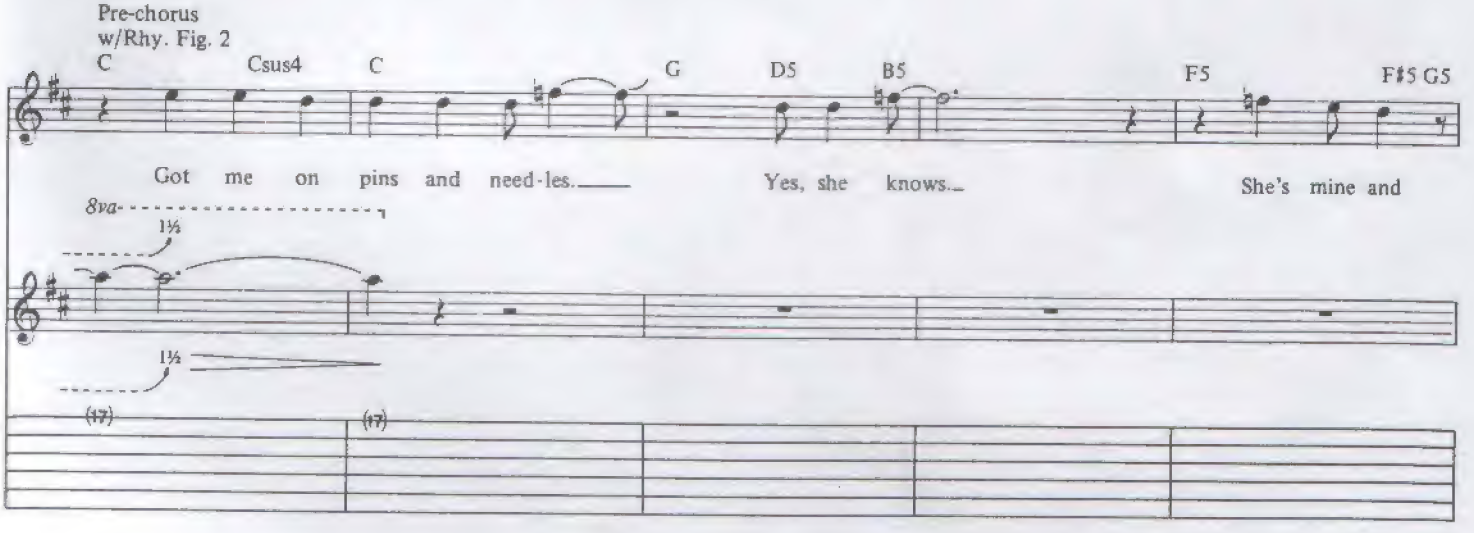

Chorus
w/Rhy. Fig. 3 (1½ times)
D Dsus4 D C/D Csus4 C
Ooh, I need your love, ba - by.
Asus4 A D Dsus4 D C/D
Take me home. Ooh, I need your lov - in'.
(So this is love?)
Csus4 C Asus4 A Gsus4 G E5
I know.
slack
trem. bar
slack
Guitar solo
N.C.(D5)
1/2 Full
(C5)
(A5)
A.H. (15ma)
Full
A.H.
Full
(D5)

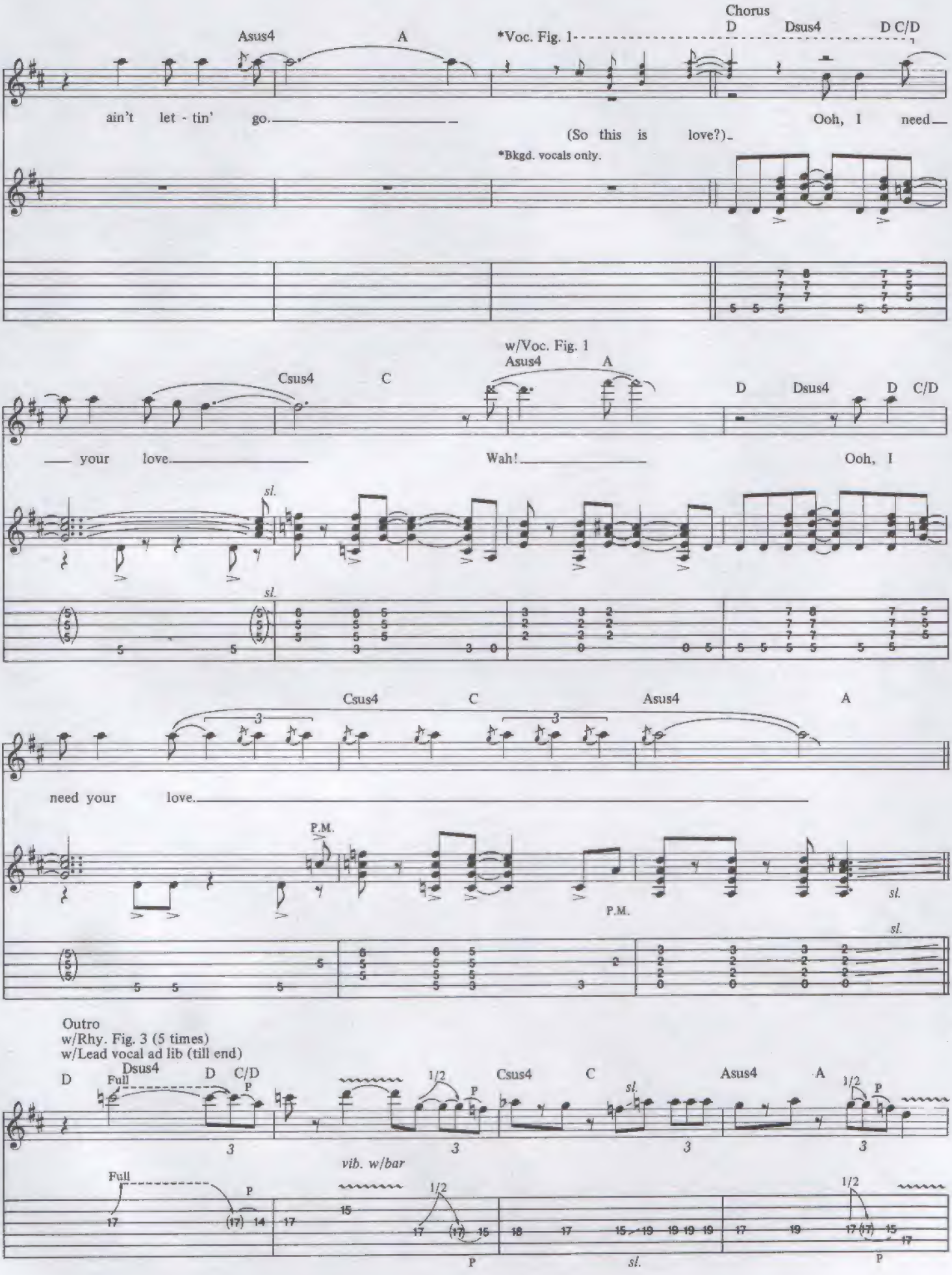


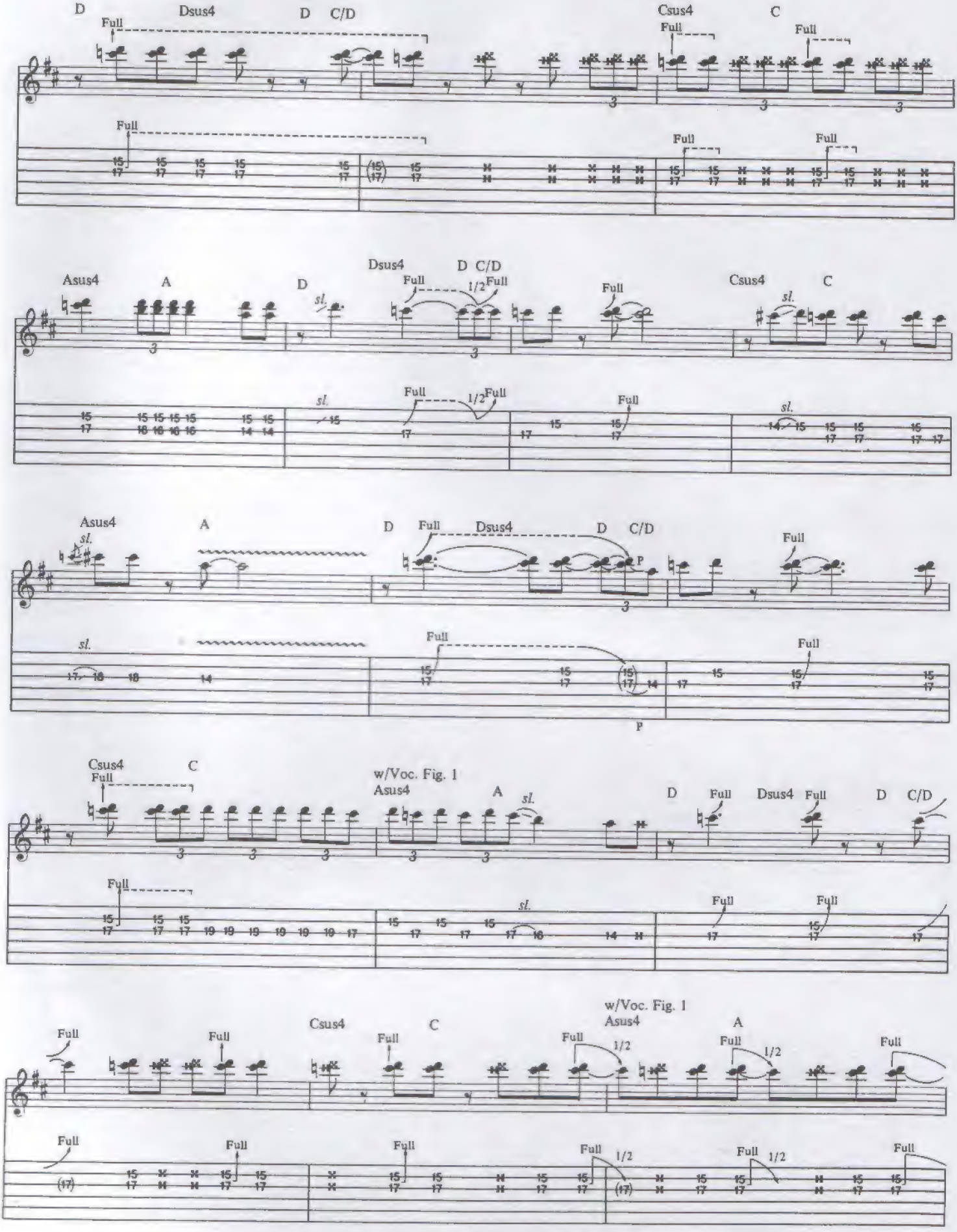


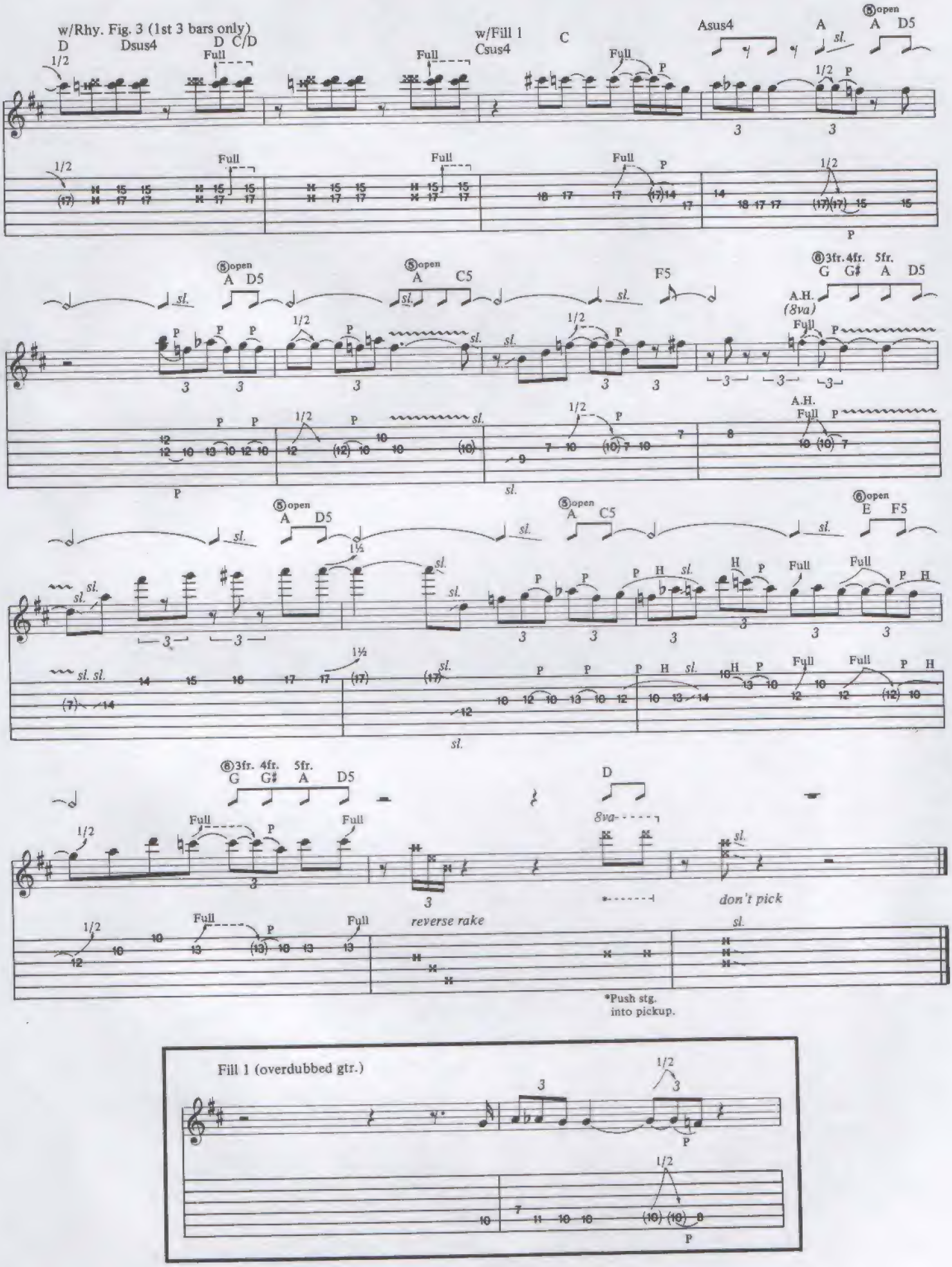


*Set delay at single repeat.




Chorus
Asus4
A
*Voc. Fig. 1
D
Dsus4
D C/D
ain't let - tin' go.
(So this is love?)
Ooh, I need
*Bkgd. vocals only.
w/Voc. Fig. 1
Csus4
C
Asus4
A
D
Dsus4
D C/D
your love.
Wah!
Ooh, I
sl.
Csus4
C
Asus4
A
need your love.
P.M.
Outro
w/Rhy. Fig. 3 (5 times)
w/Lead vocal ad lib (till end)
D
Dsus4
Full
D C/D
P
1/2
Csus4
C
Asus4
A
vib. w/bar


D
Dsus4
D C/D
Csus4
C
Full
Asus4
A
sl.
1/2
w/Voc. Fig. 1
P


w/Rhy. Fig. 3 (1st 3 bars only)
D Dsus4 D C/D
w/Fill 1
Csus4 C
Asus4 A A D5
A D5 A C5 F5
G G♯ A D5
A.H.
(8va)
A D5 A C5 E F5
G G♯ A D5
D
8va
reverse rake
don't pick
*Push stg. into pickup.
Fill 1 (overdubbed gtr.)

PUSH COMES TO SHOVE

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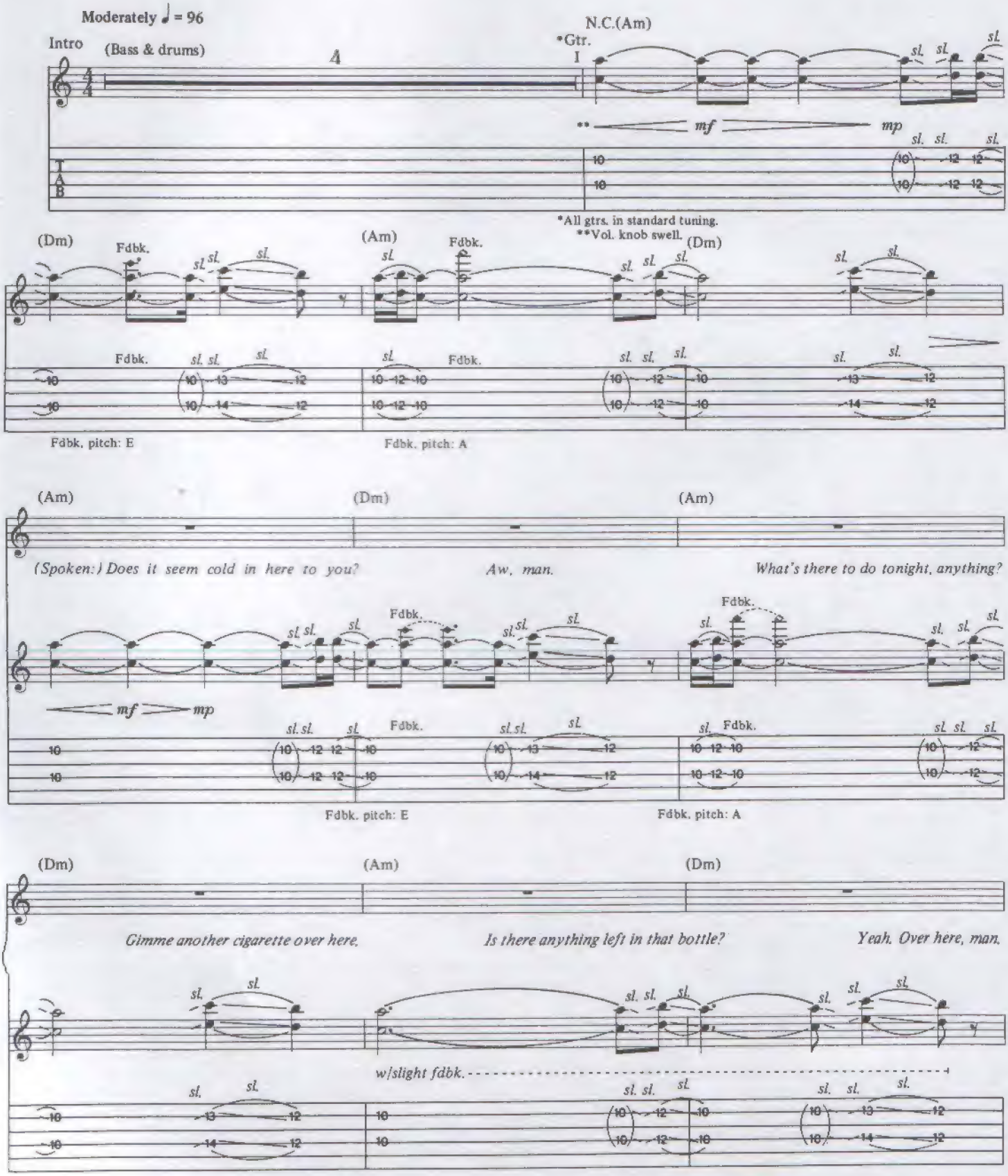

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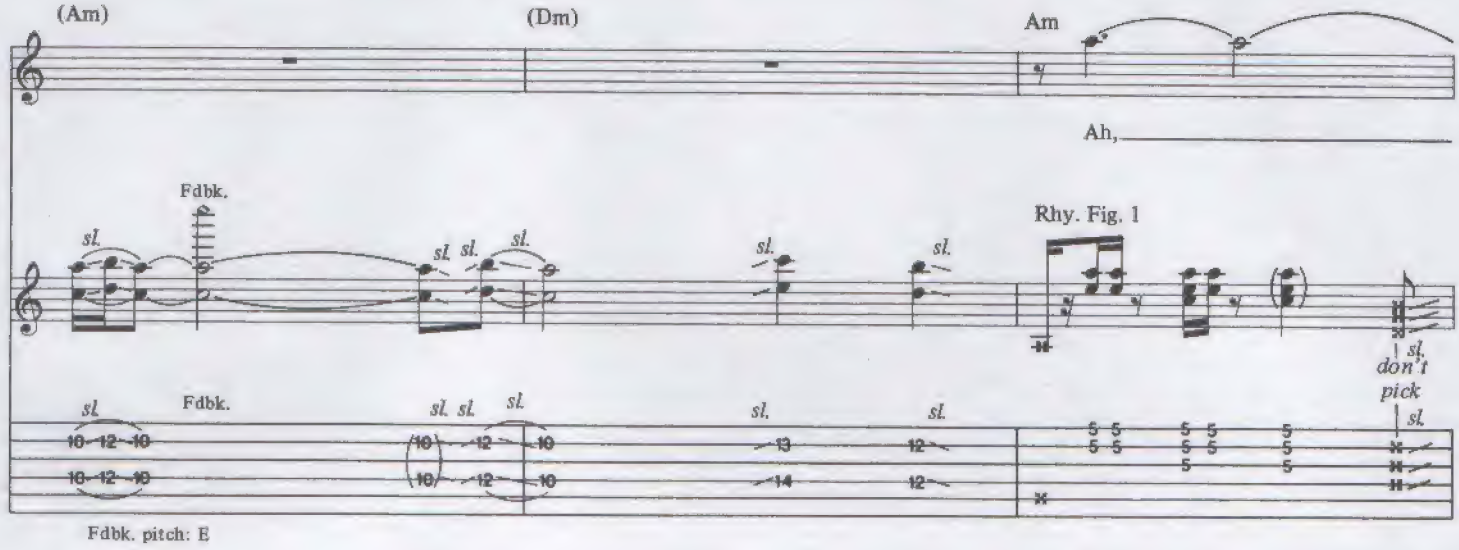
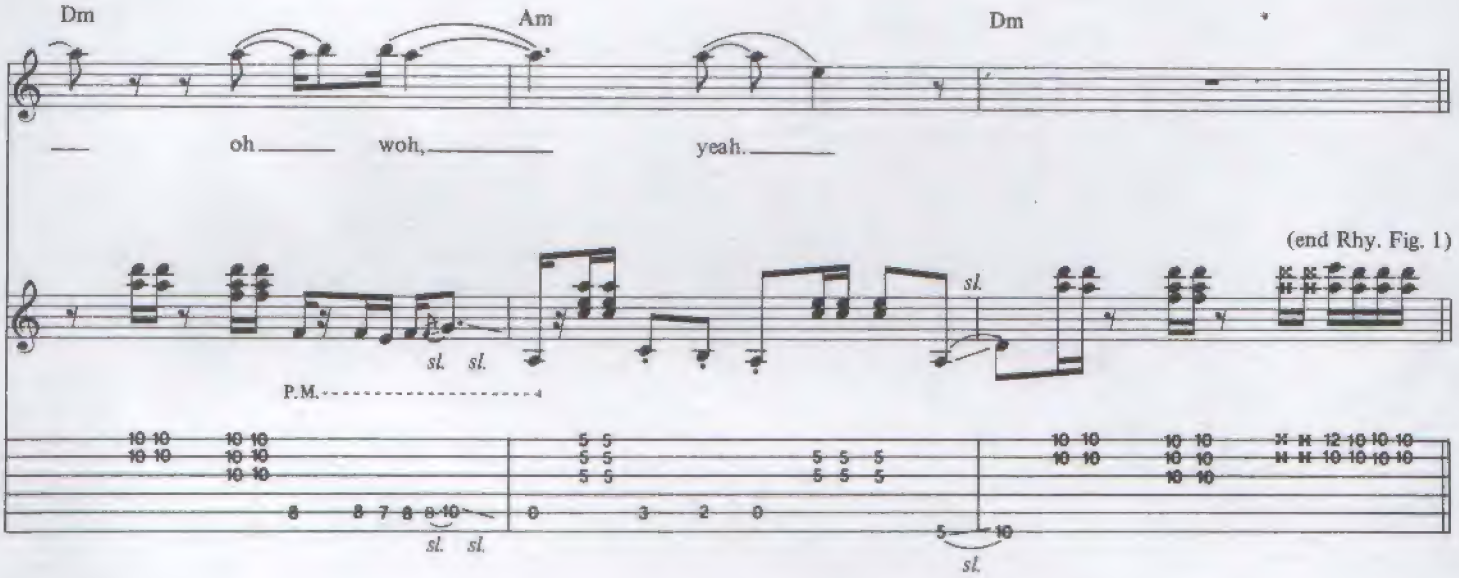
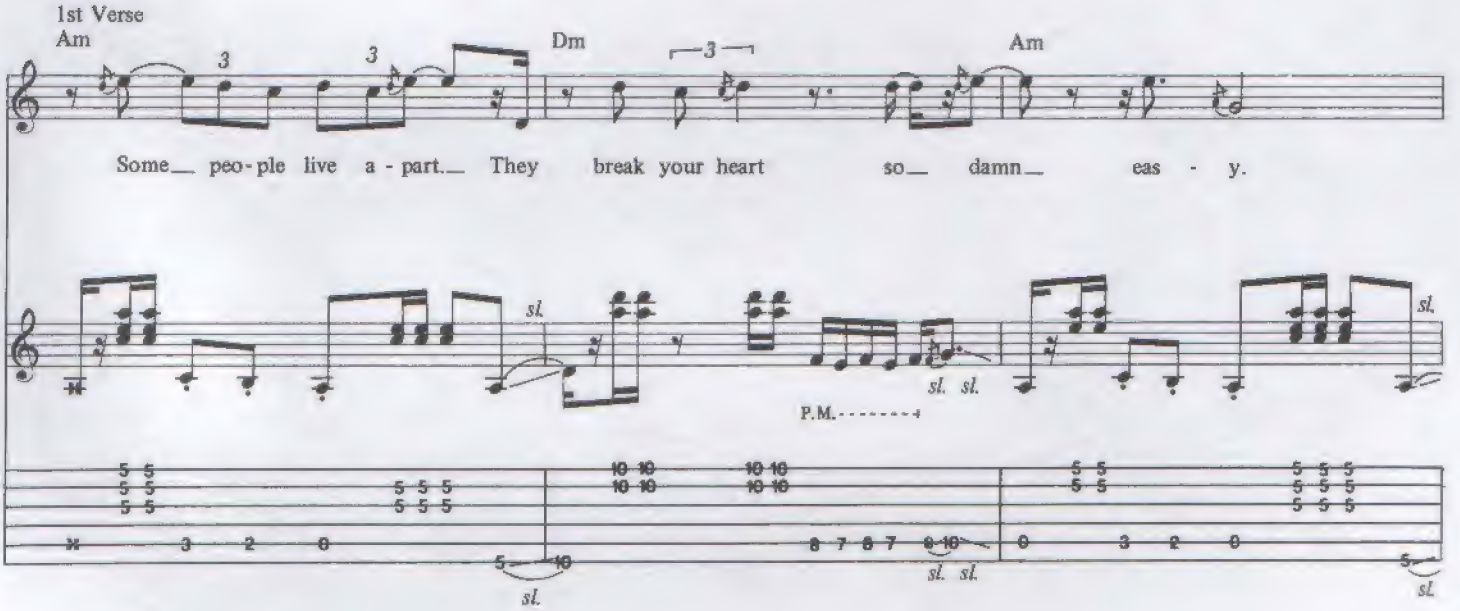
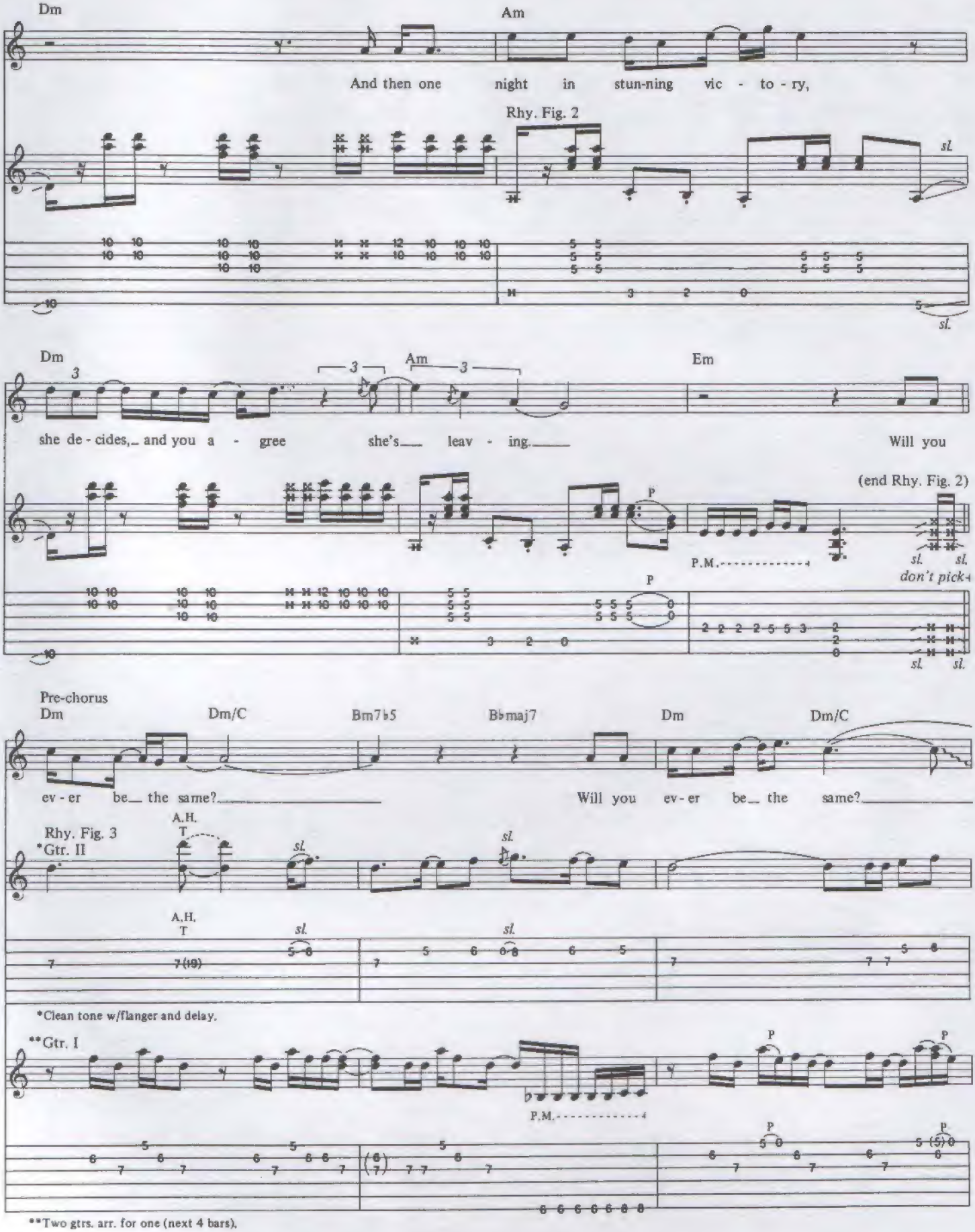
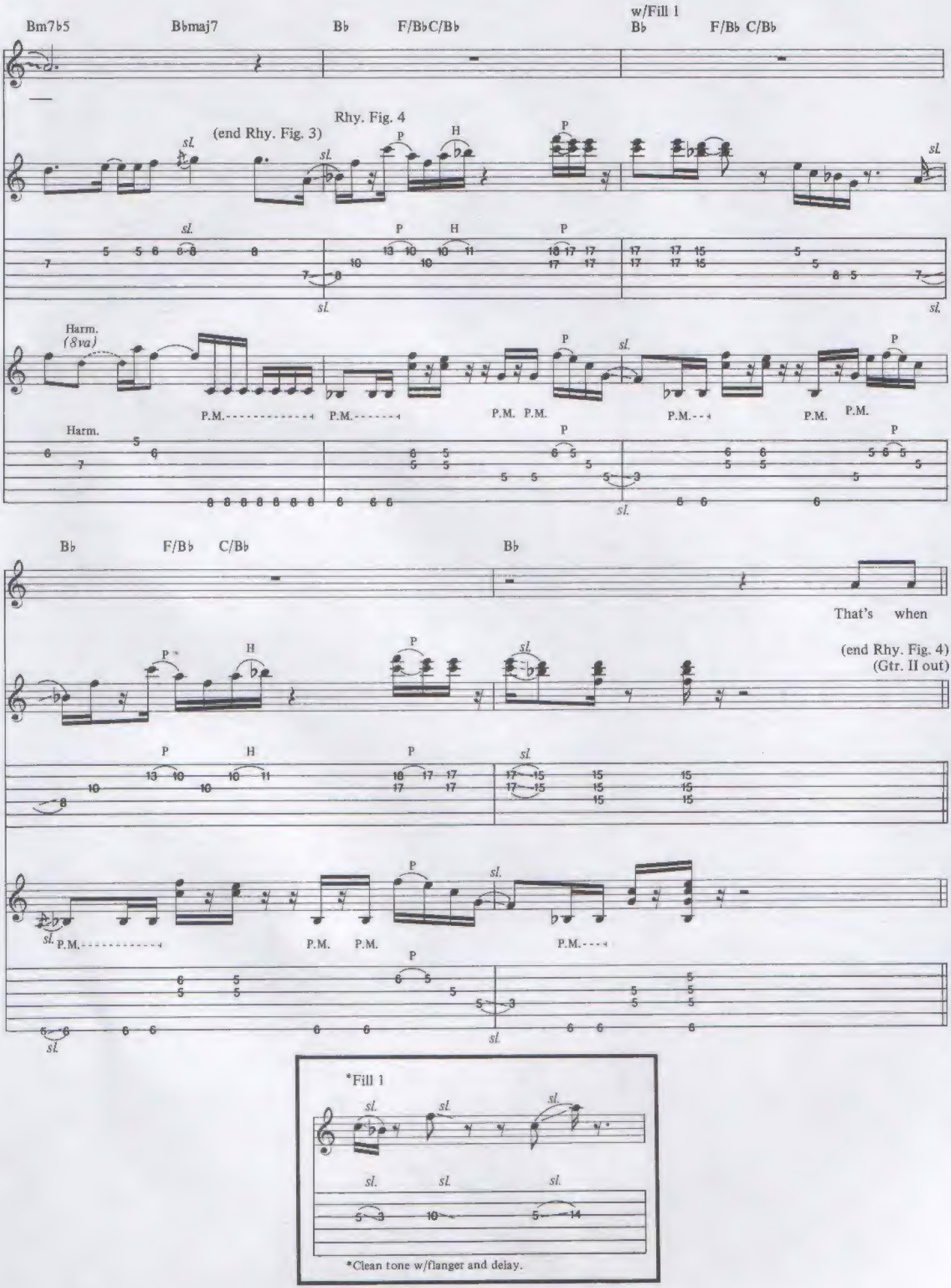
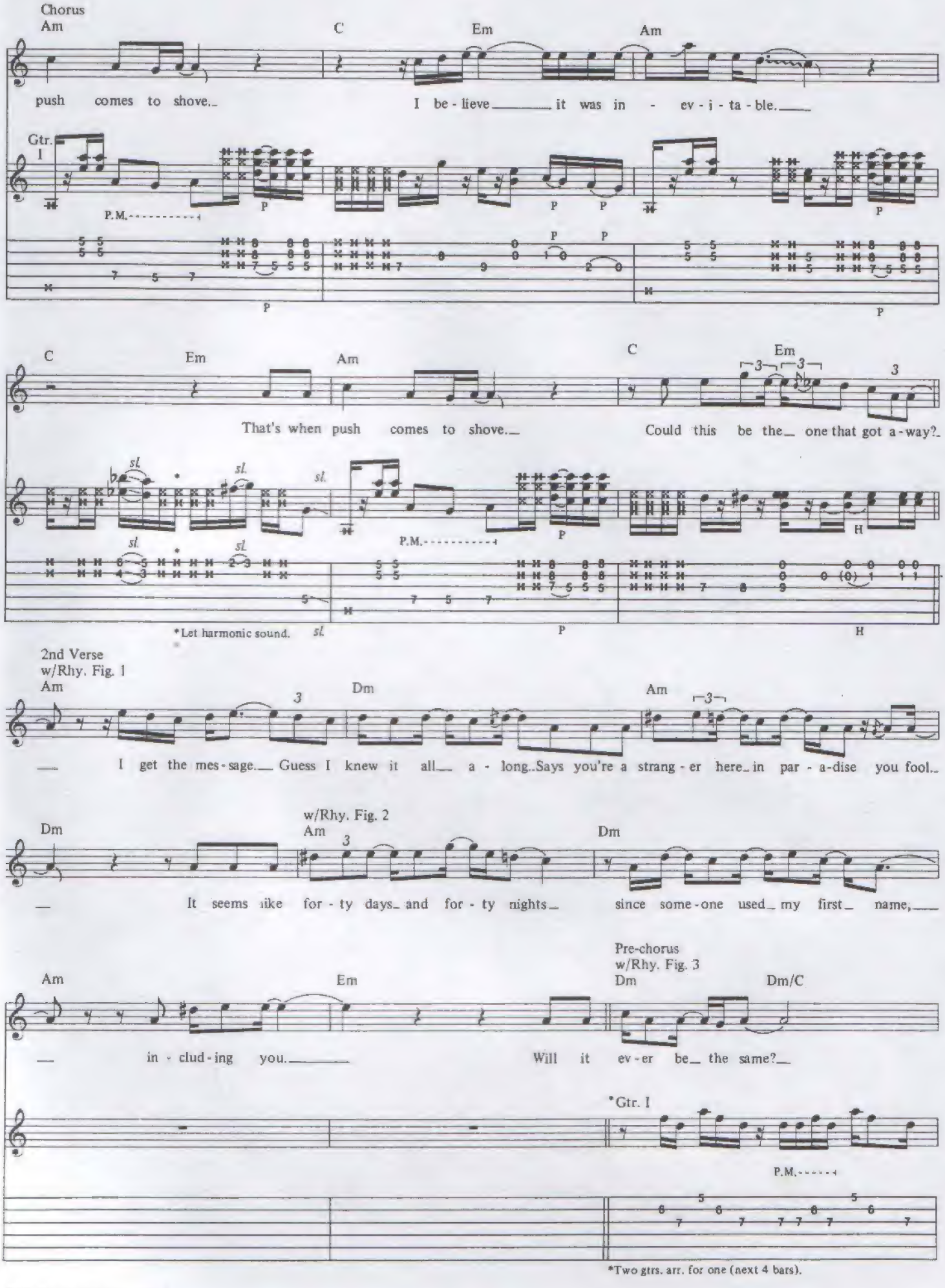

(Am)
(Dm)
Am
Ah,
Fdbk.
Rhy. Fig. 1
sl.
don't pick
Fdbk.
Fdbk. pitch: E

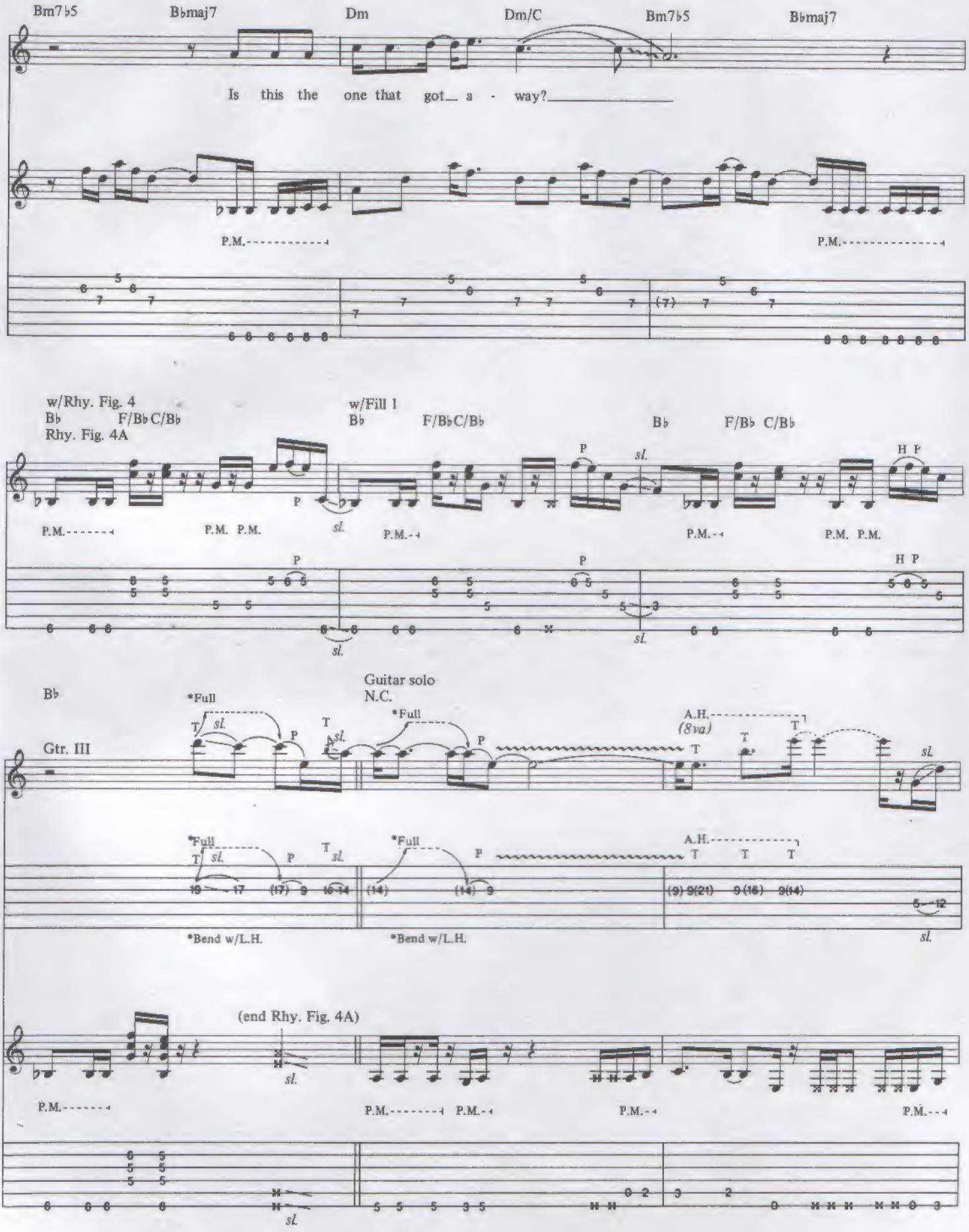

Dm
Am
Dm
oh
woh,
yeah.
(end Rhy. Fig. 1)
P.M.
sl.

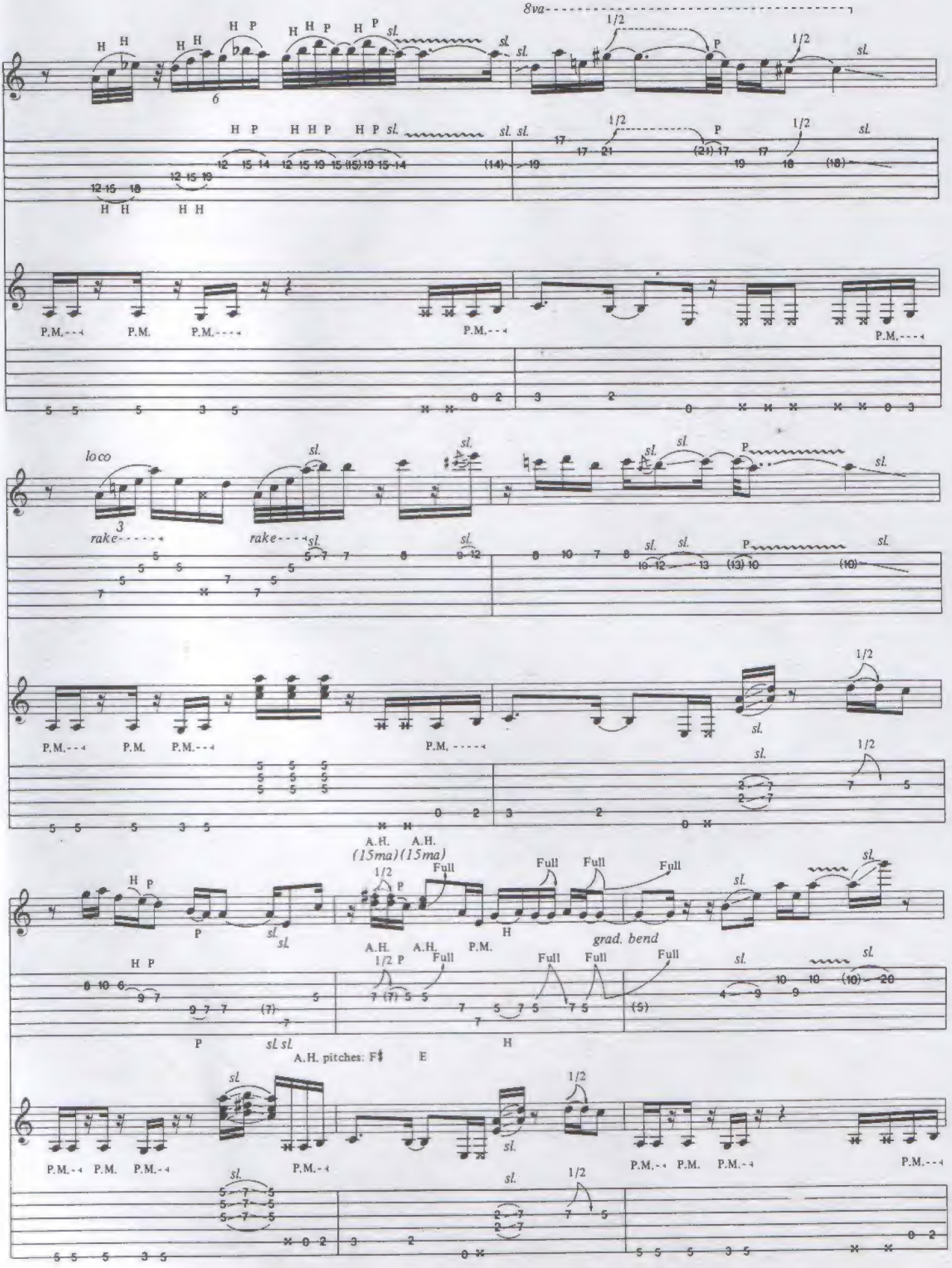

1st Verse
Am
Dm
Am
Some people live a - part. They break your heart so damn eas - y.
P.M.
sl.

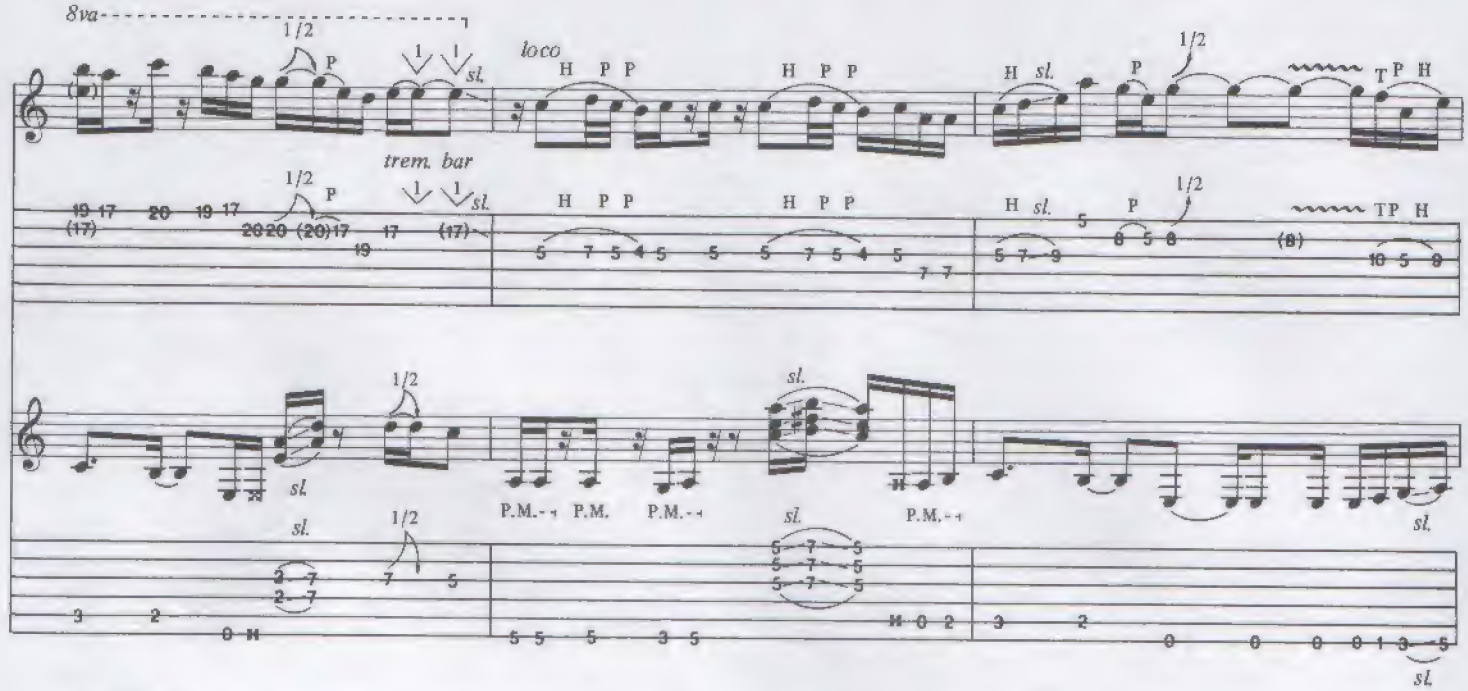

Dm
Am
And then one night in stun-ning vic - to - ry,
Rhy. Fig. 2
sl.
Dm
Am
Em
she de - cides, and you a - gree she's leav - ing. Will you
(end Rhy. Fig. 2)
P
P.M.
sl.
don't pick
Pre-chorus
Dm
Dm/C
Bm7♭5
B♭maj7
Dm
Dm/C
ev - er be the same? Will you ev - er be the same?
Rhy. Fig. 3
*Gtr. II
A.H.
T
sl.
*Clean tone w/flanger and delay.
**Gtr. I
P.M.
P
**Two gtrs. arr. for one (next 4 bars).

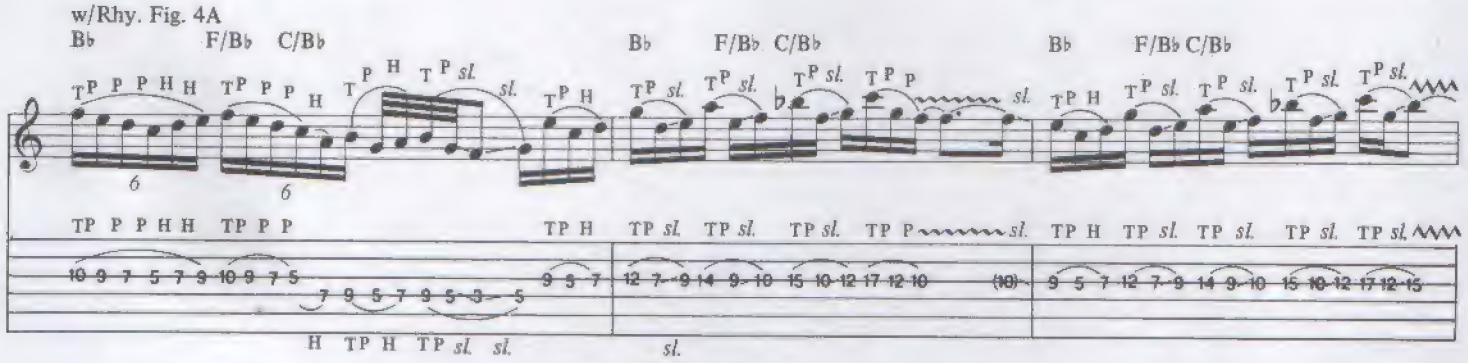

Bm7♭5
B♭maj7
B♭
F/B♭ C/B♭
w/Fill 1
B♭
F/B♭ C/B♭
Rhy. Fig. 4
(end Rhy. Fig. 3)
Harm.
(8va)
P.M.
Harm.
B♭
F/B♭
C/B♭
B♭
That's when
(end Rhy. Fig. 4)
(Gtr. II out)
*Fill 1
*Clean tone w/flanger and delay.


Chorus
Am
C
Em
Am
push comes to shove.
I be - lieve it was in - ev - i - ta - ble.
Gtr. I
P.M.
C
Em
Am
C
Em
That's when push comes to shove.
Could this be the one that got a - way?
sl.
P.M.
H
*Let harmonic sound.
2nd Verse
w/Rhy. Fig. 1
Am
Dm
Am
I get the mes - sage. Guess I knew it all a - long. Says you're a strang - er here in par - a-dise you fool.
w/Rhy. Fig. 2
Dm
Am
Dm
It seems like for - ty days and for - ty nights since some - one used my first name,
Pre-chorus
w/Rhy. Fig. 3
Am
Em
Dm
Dm/C
in - clud - ing you.
Will it ev - er be the same?
*Gtr. I
P.M.
*Two gtrs. arr. for one (next 4 bars).

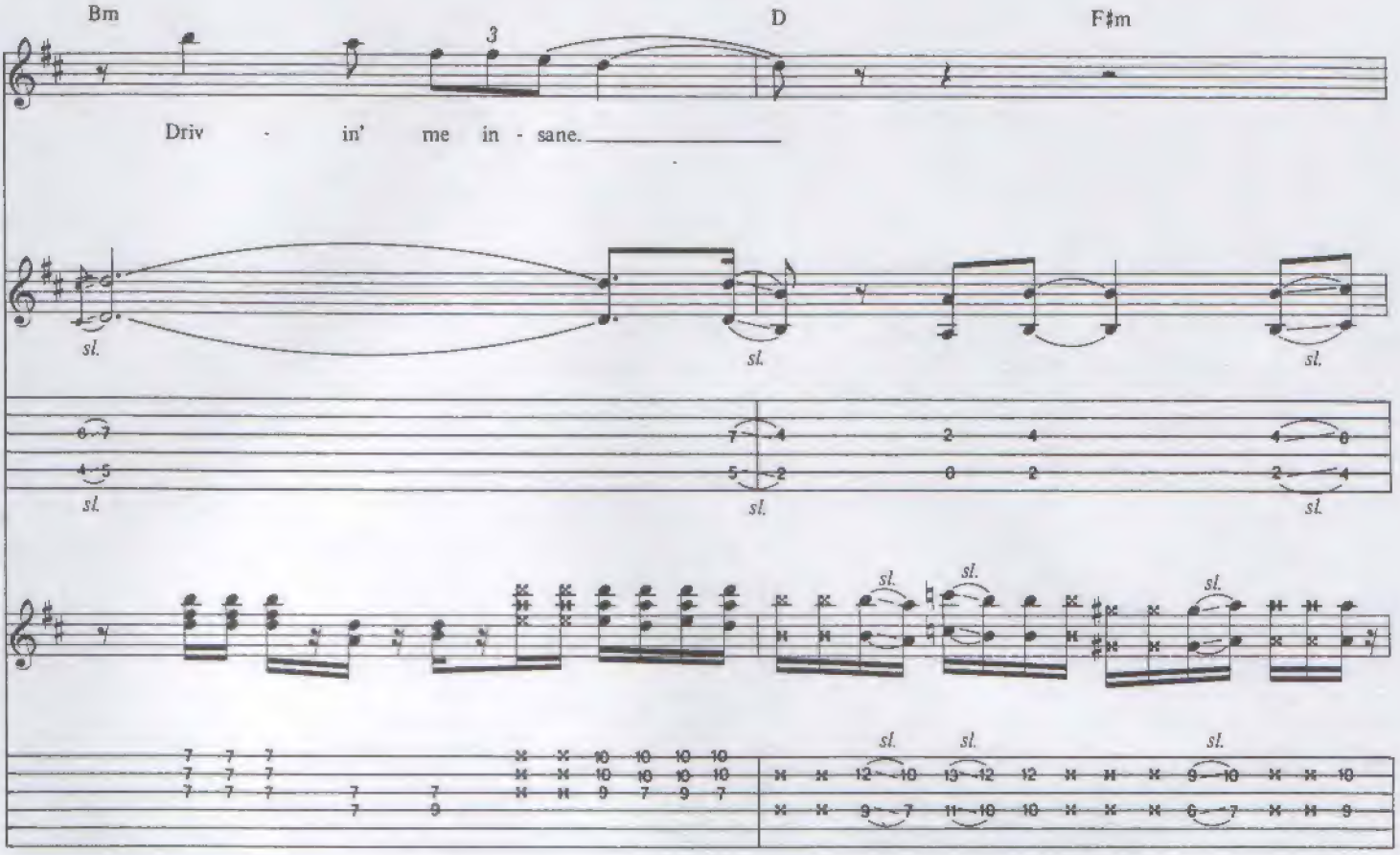

Bm7♭5
B♭maj7
Dm
Dm/C
Bm7♭5
B♭maj7
Is this the one that got_ a - way?_____
P.M.
P.M.
w/Rhy. Fig. 4
B♭ F/B♭ C/B♭
Rhy. Fig. 4A
w/Fill 1
B♭ F/B♭ C/B♭
B♭ F/B♭ C/B♭
P.M. P.M. P.M. P.M. P.M. P.M. P.M.
sl.
H P
B♭
Guitar solo
N.C.
Gtr. III
*Full
A.H.
(8va)
*Bend w/L.H.
(end Rhy. Fig. 4A)

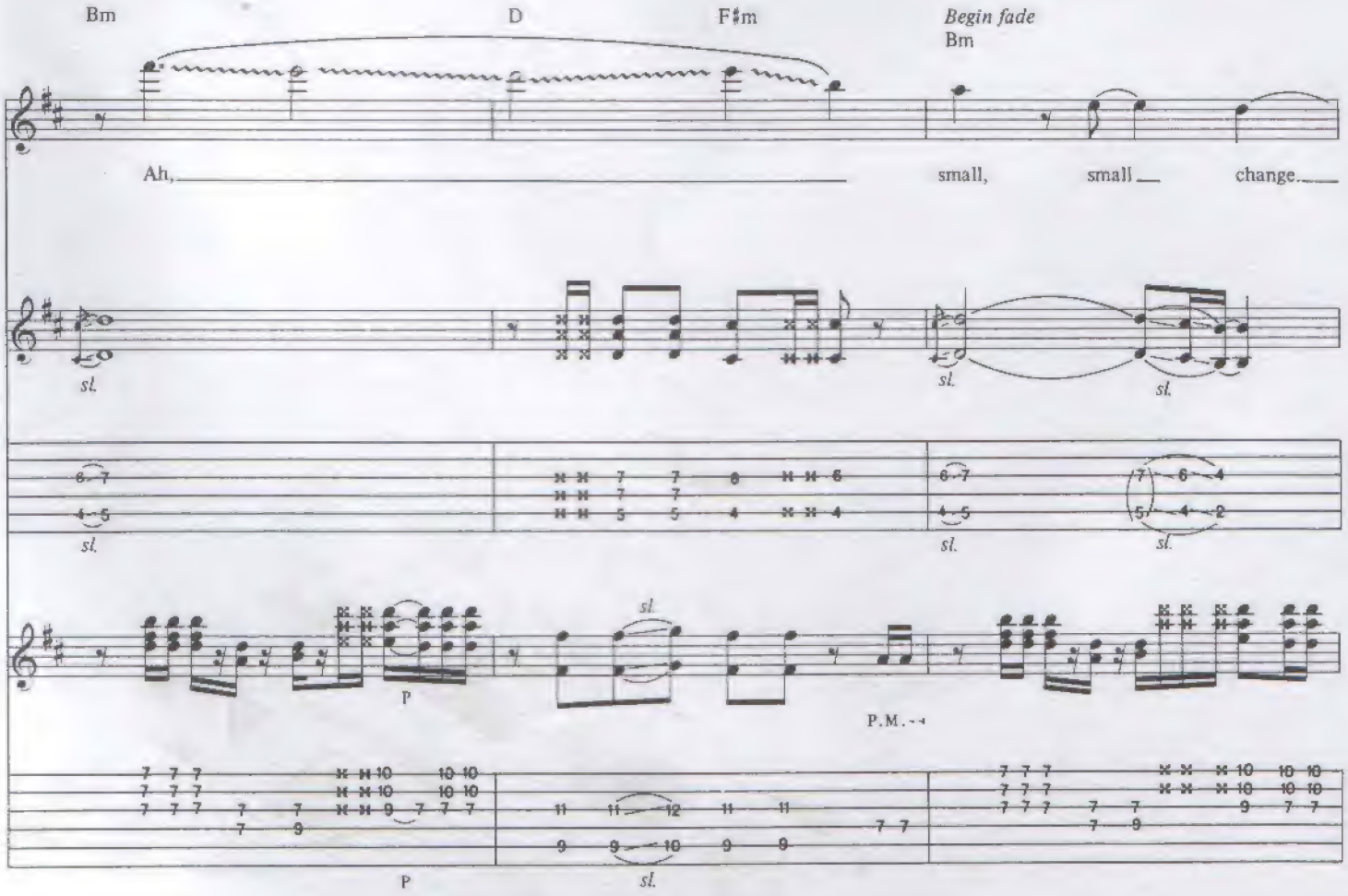

8va
loco
rake
rake
A.H. A.H.
(15ma)(15ma)
grad. bend
A.H. pitches: F♯ E

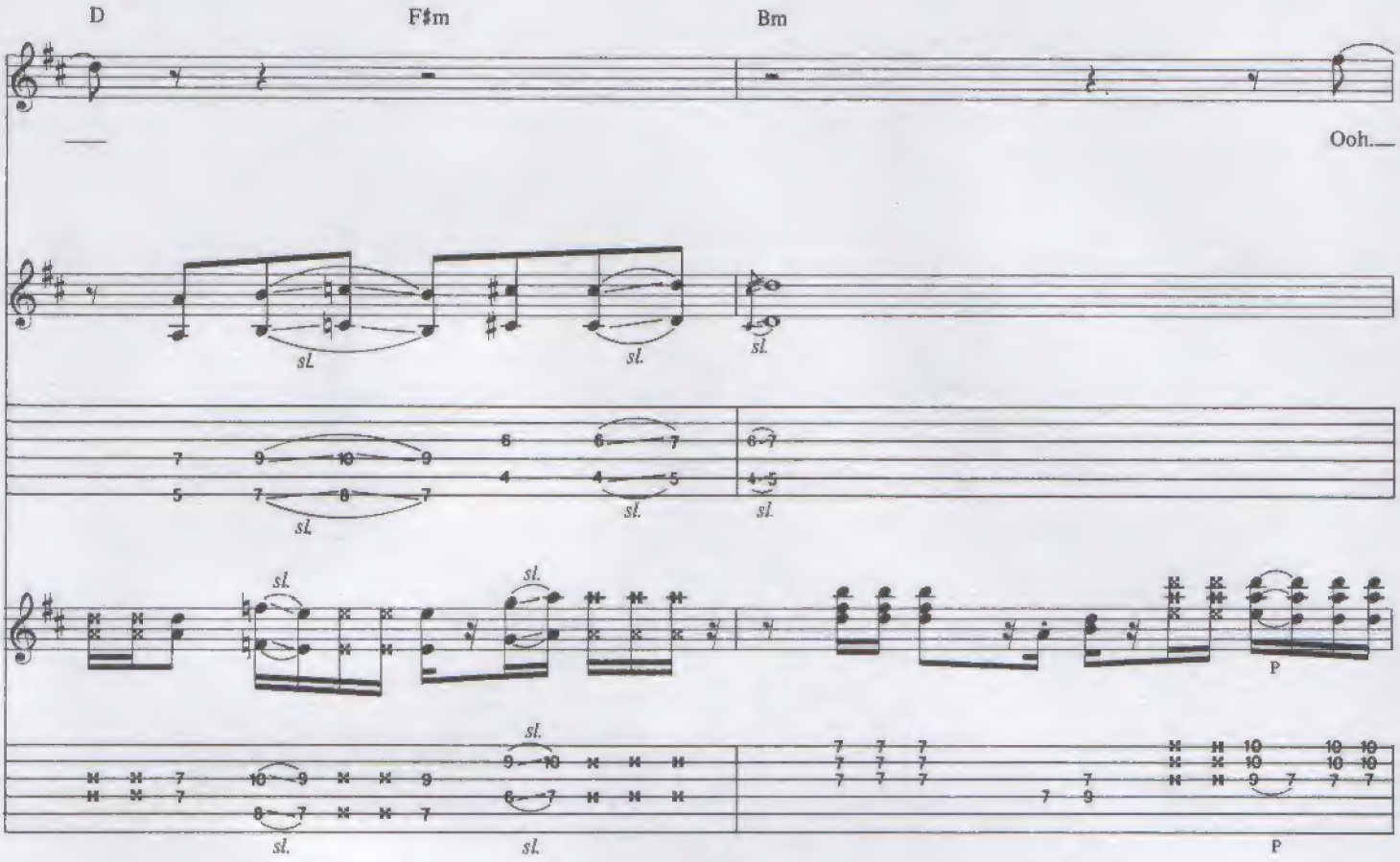

8va
loco
trem. bar
1/2
sl.
P.M.

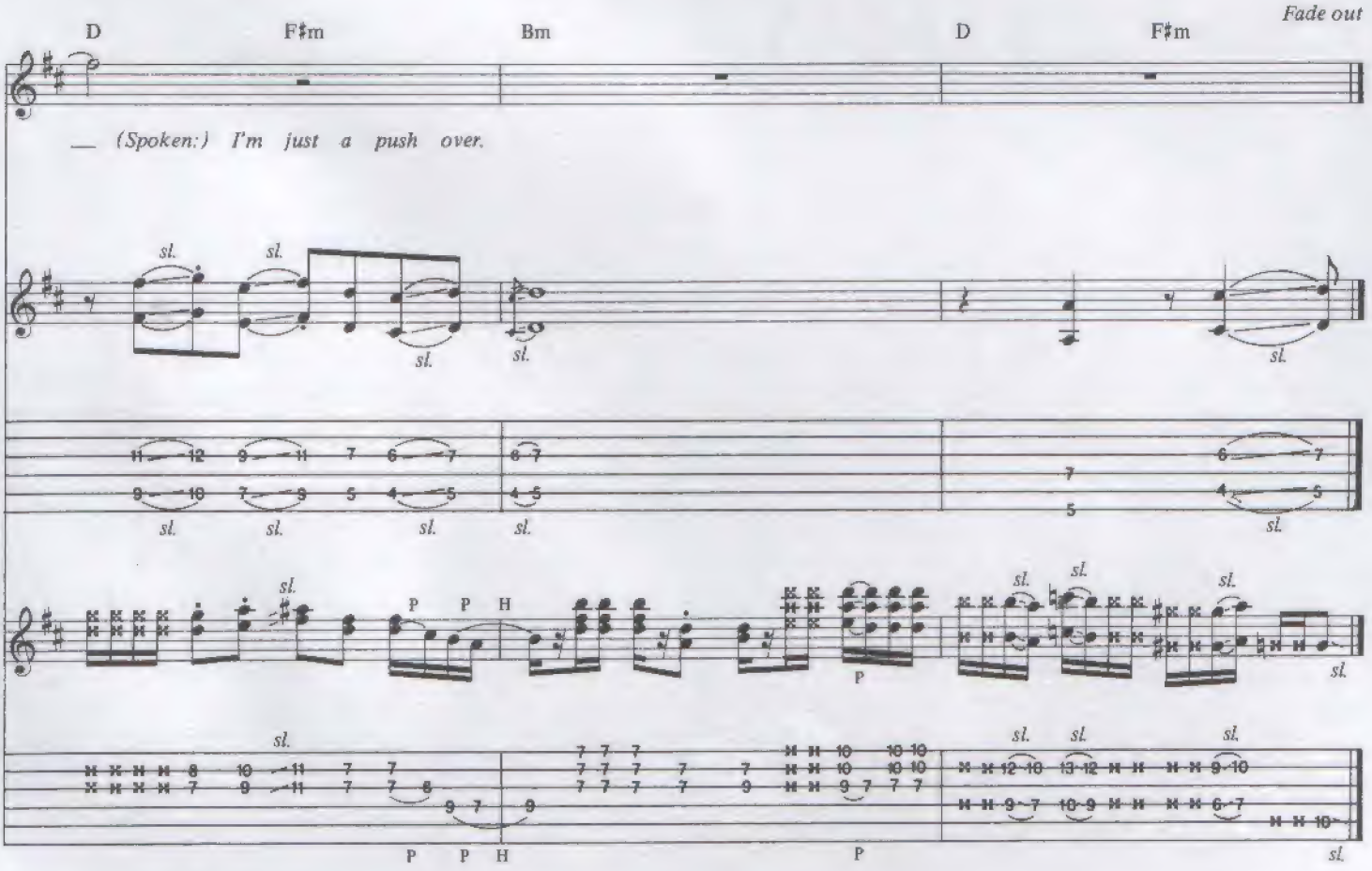

w/Rhy. Fig. 4A
B♭ F/B♭ C/B♭

Outro
B♭
Bm
D
F♯m
Now I'm a - head of the game._
Full
sl.
Gtr. I
P.M.
P


Bm
D
F♯m
Driv - in' me in - sane.
sl.


Bm
D
F♯m
Begin fade
Bm
Ah,
small, small change.
sl.
P
P.M.
P


D
F♯m
Bm
Ooh.
sl.
P

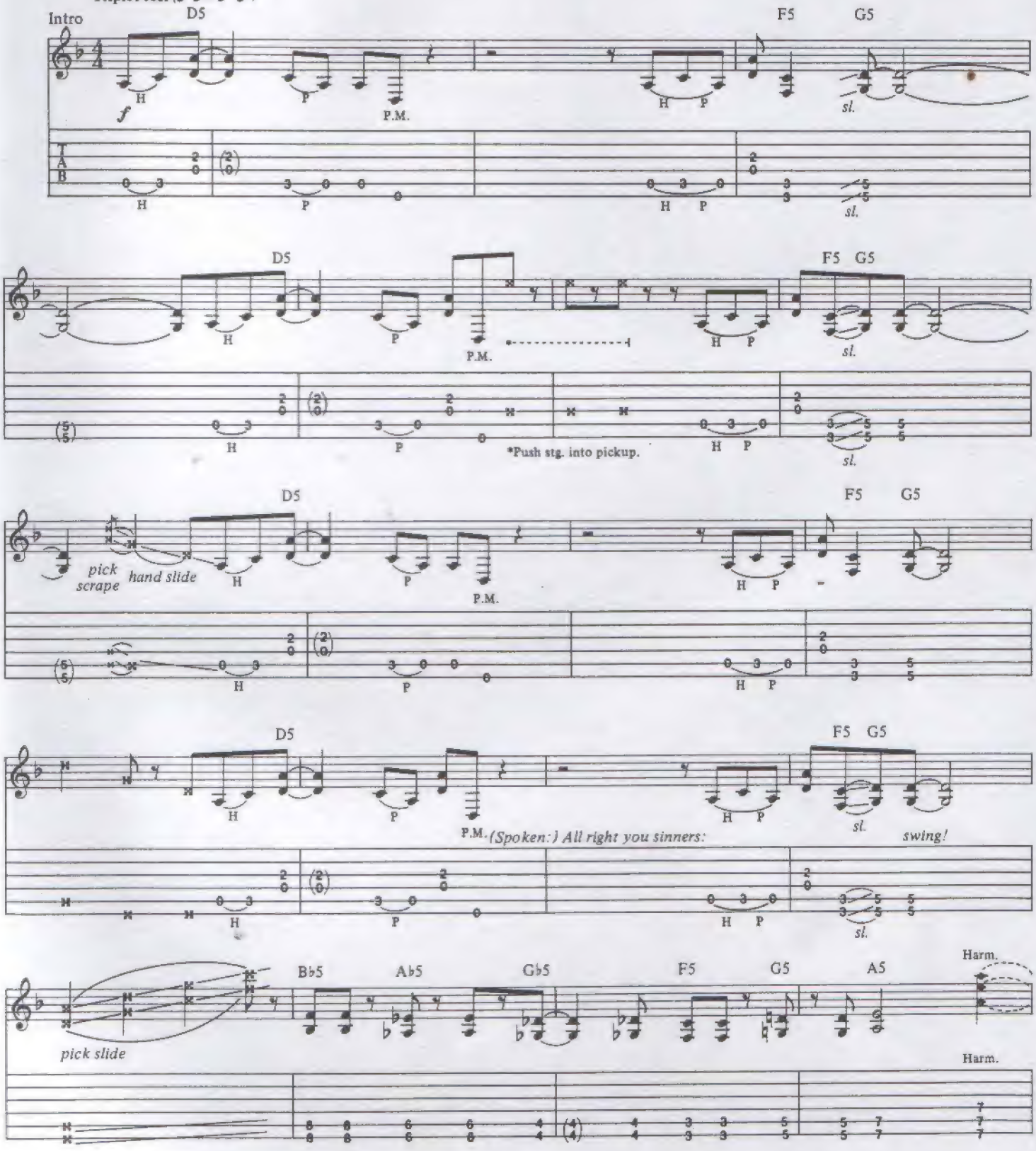

D
F♯m
Bm
D
F♯m
Fade out
(Spoken:) I'm just a push over.
sl.
P
H

SINNER'S SWING!

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:
⑥ = D♭ ① = G♭
⑤ = A♭ ② = B♭
④ = D♭ ③ = E♭

Fast Rock ♩ = 240
Triplet feel



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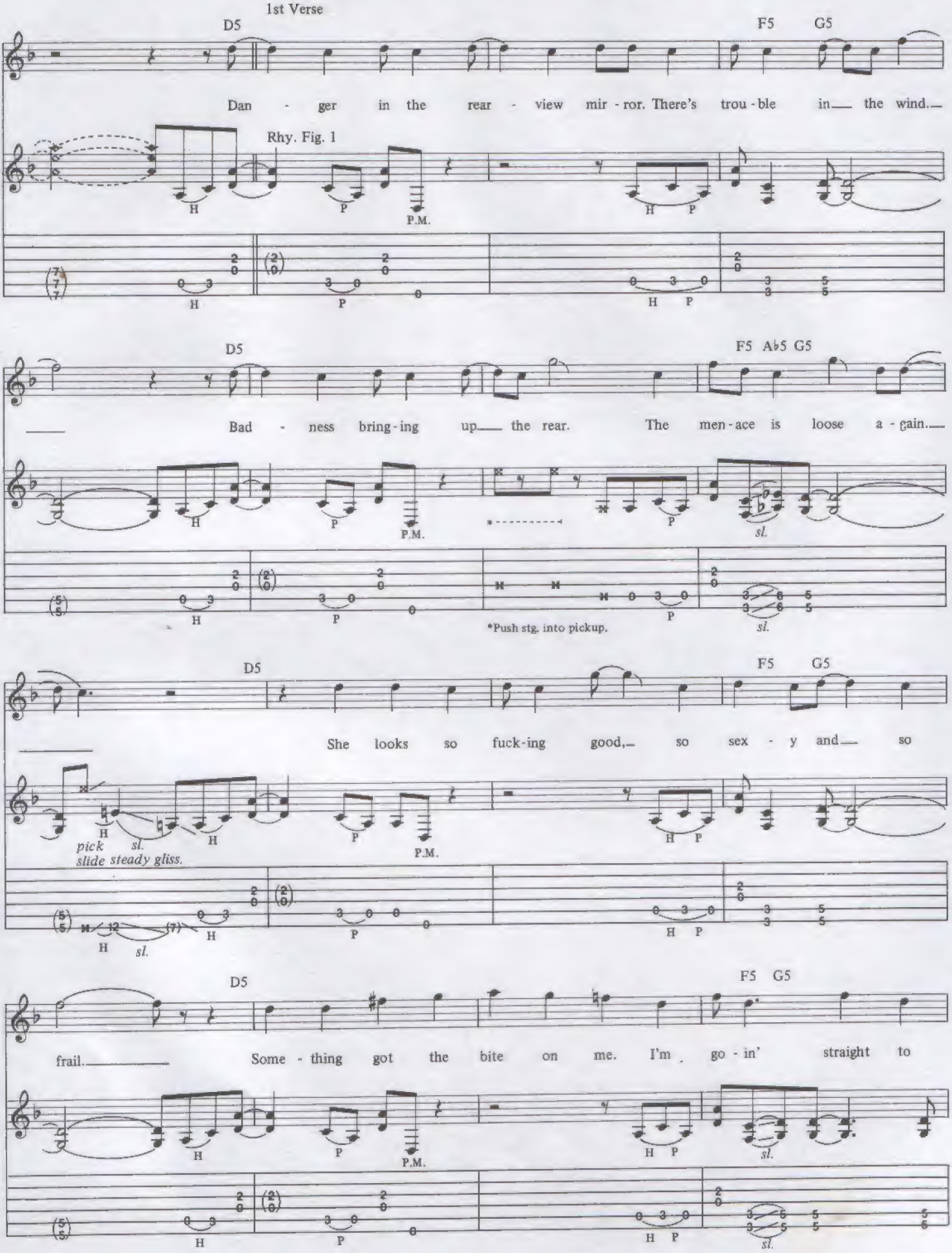
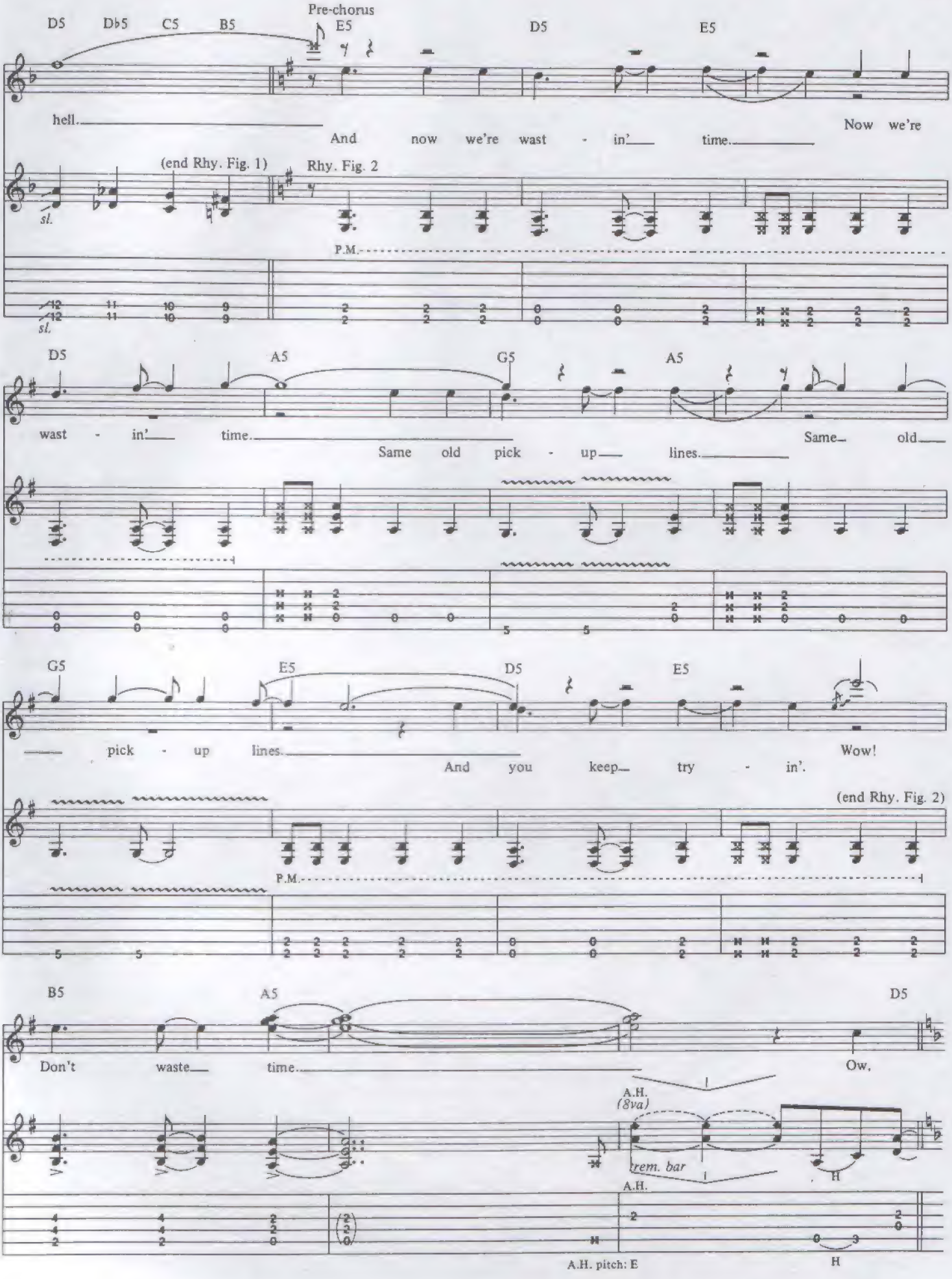
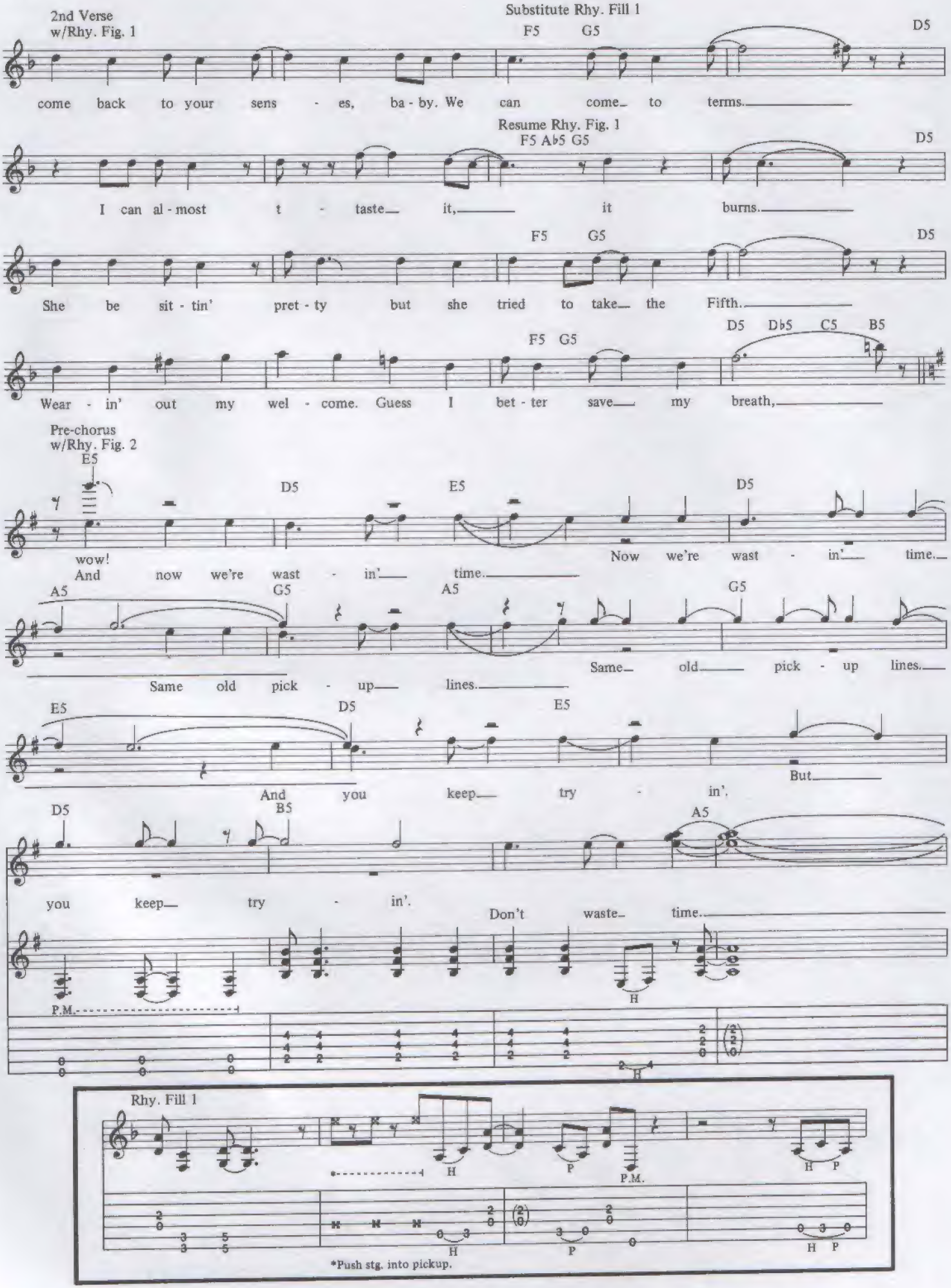
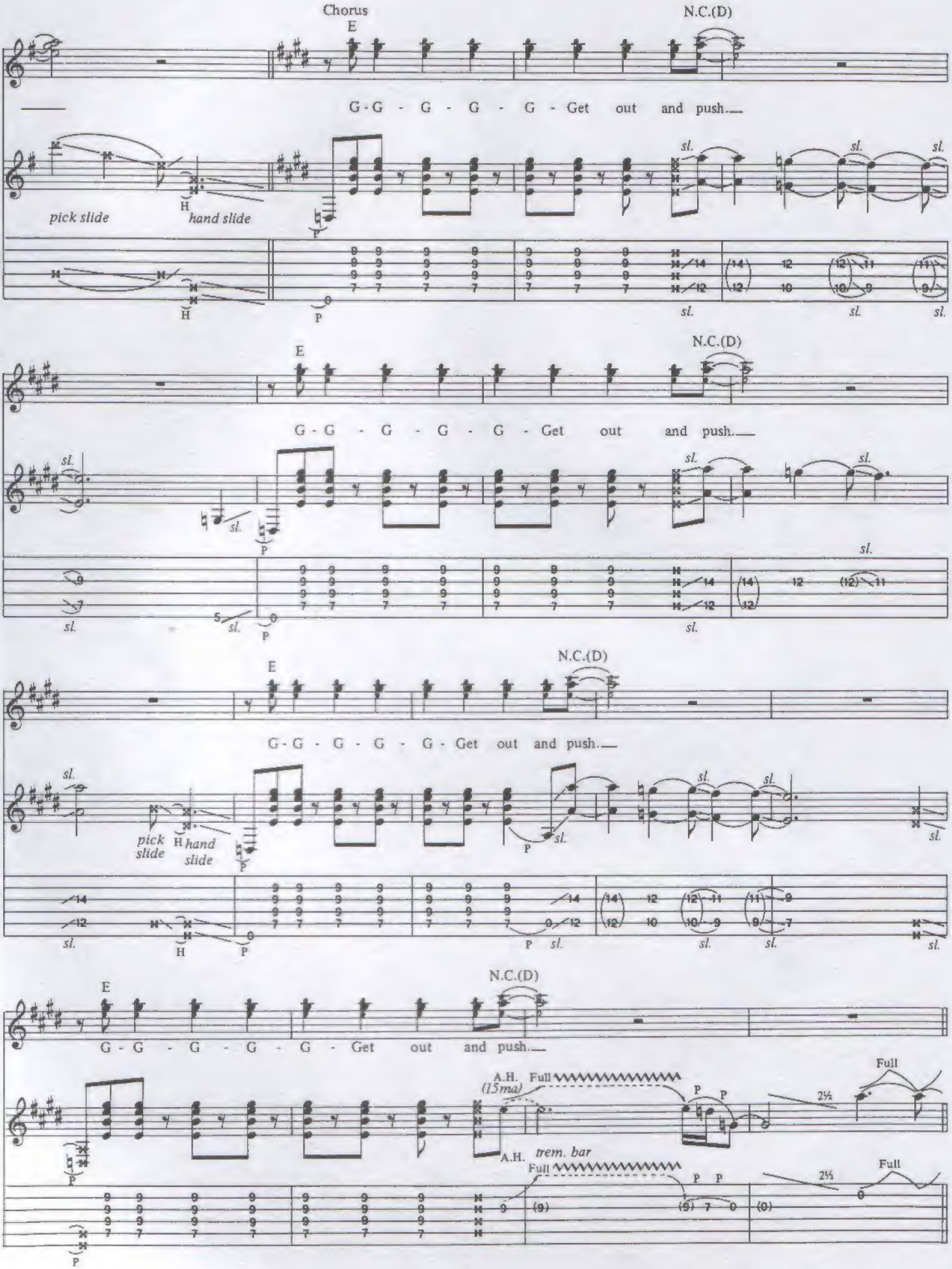
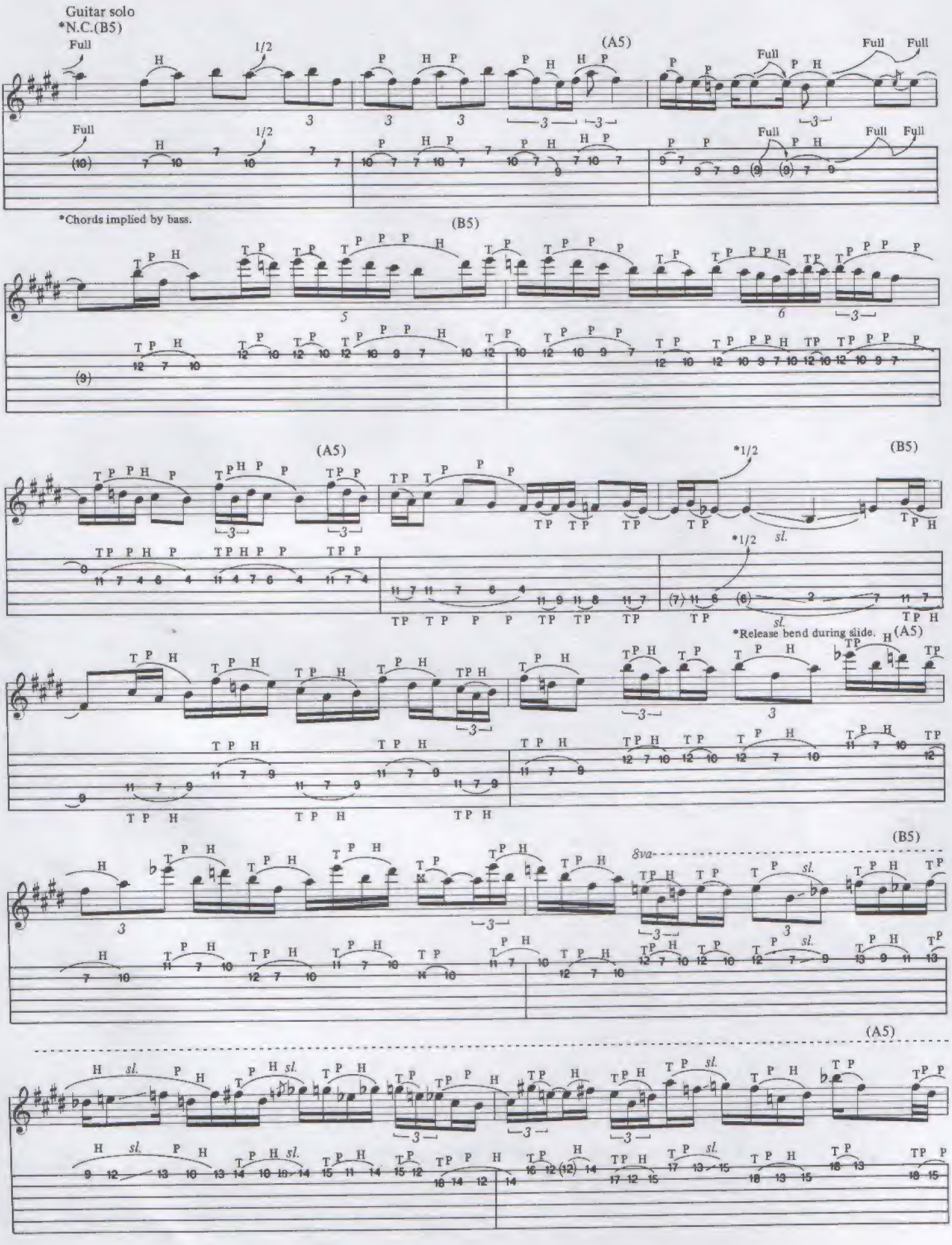
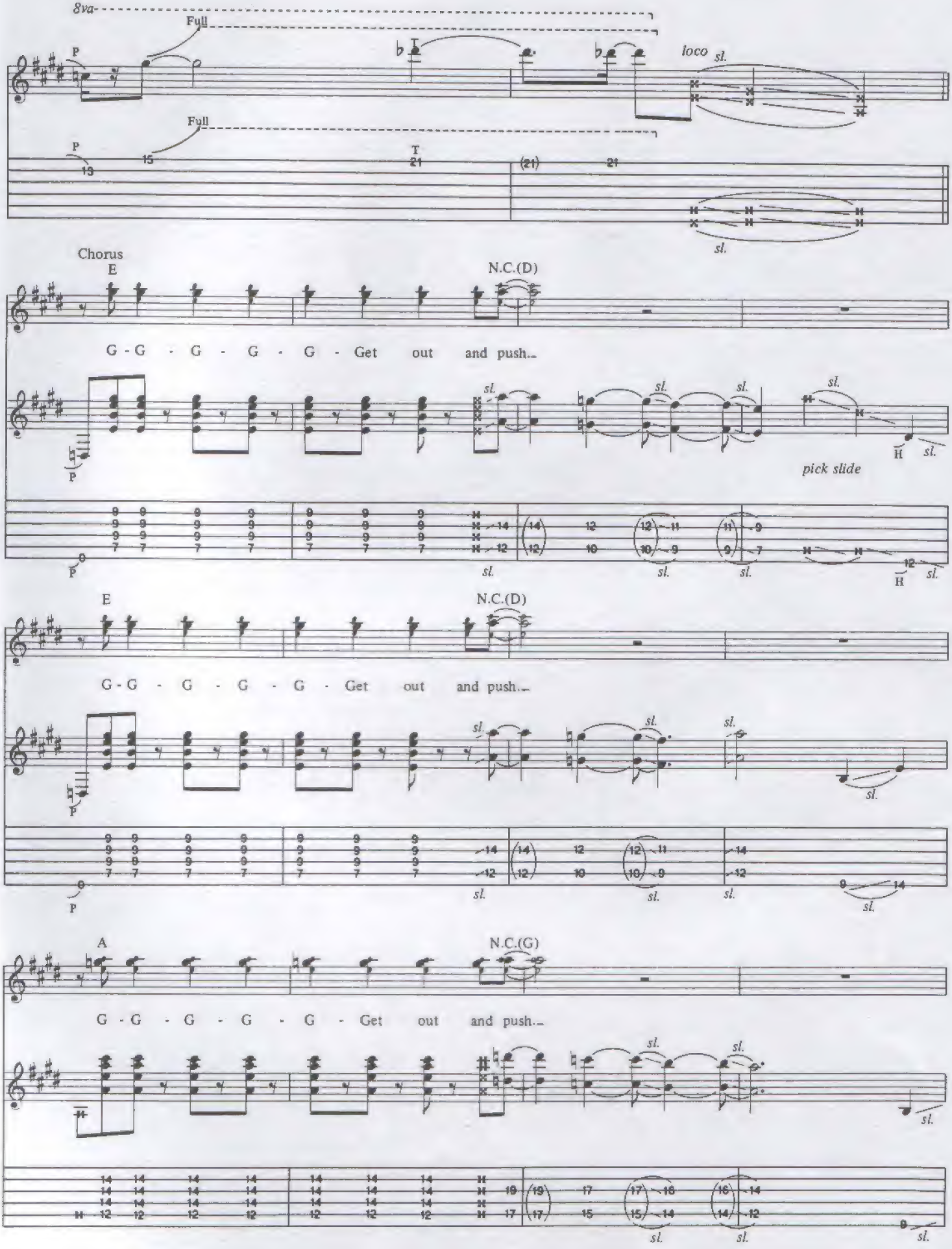

1st Verse
D5
F5
G5
Dan - ger in the rear - view mir - ror. There's trou - ble in the wind.
Rhy. Fig. 1
H
P
P.M.
D5
F5 A♭5 G5
Bad - ness bring - ing up the rear. The men - ace is loose a - gain.
sl.
*Push stg. into pickup.
D5
F5
G5
She looks so fuck - ing good, so sex - y and so
pick slide
steady gliss.
D5
F5
G5
frail. Some - thing got the bite on me. I'm go - in' straight to

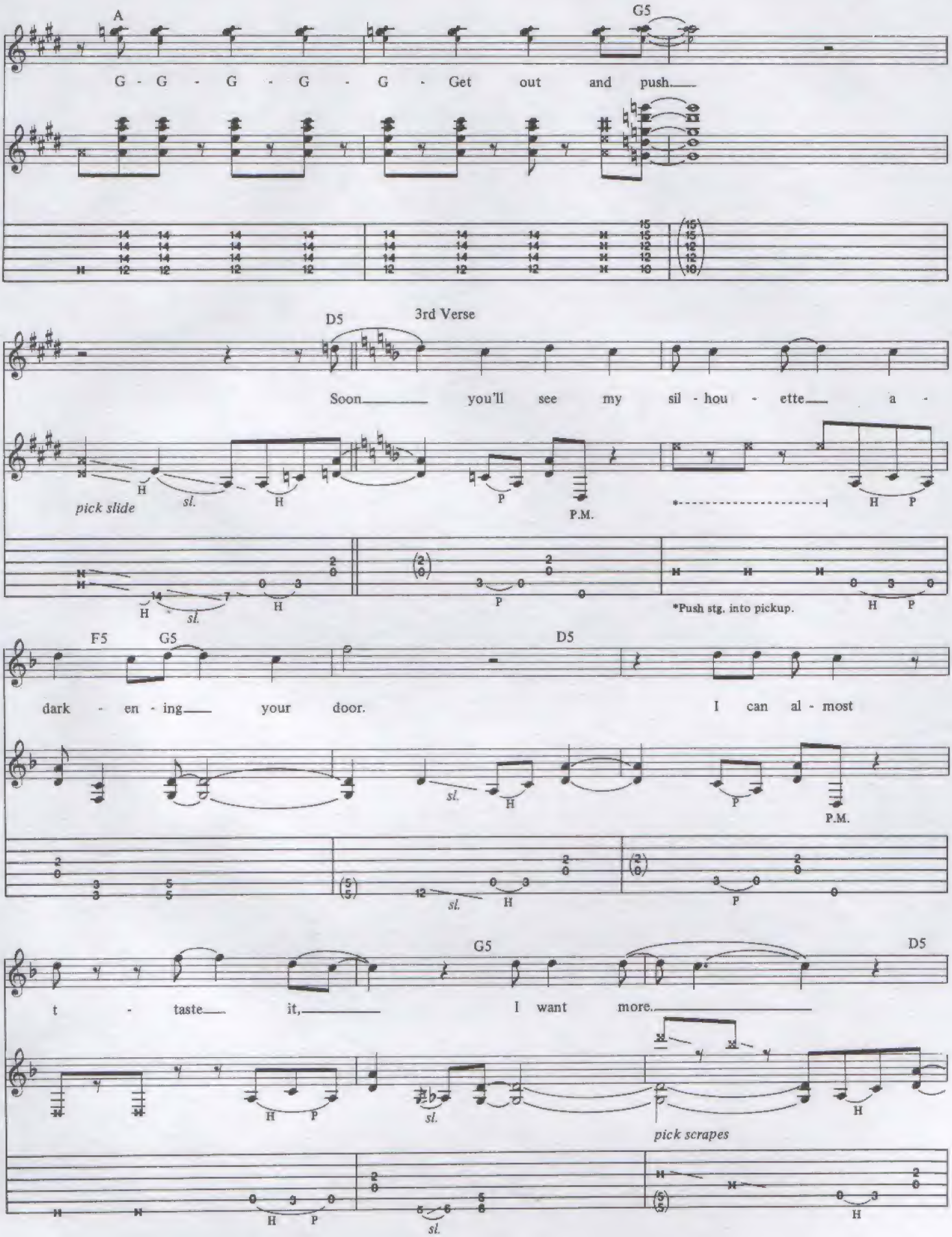

Pre-chorus
D5 Db5 C5 B5 E5 D5 E5
hell. And now we're wast - in' time. Now we're
(end Rhy. Fig. 1) Rhy. Fig. 2
sl.
P.M.
D5 A5 G5 A5
wast - in' time. Same old pick - up lines. Same old
G5 E5 D5 E5
pick - up lines. And you keep try - in'. Wow!
(end Rhy. Fig. 2)
P.M.
B5 A5 D5
Don't waste time. Ow,
A.H. (8va)
trem. bar
A.H.
H
A.H. pitch: E
H

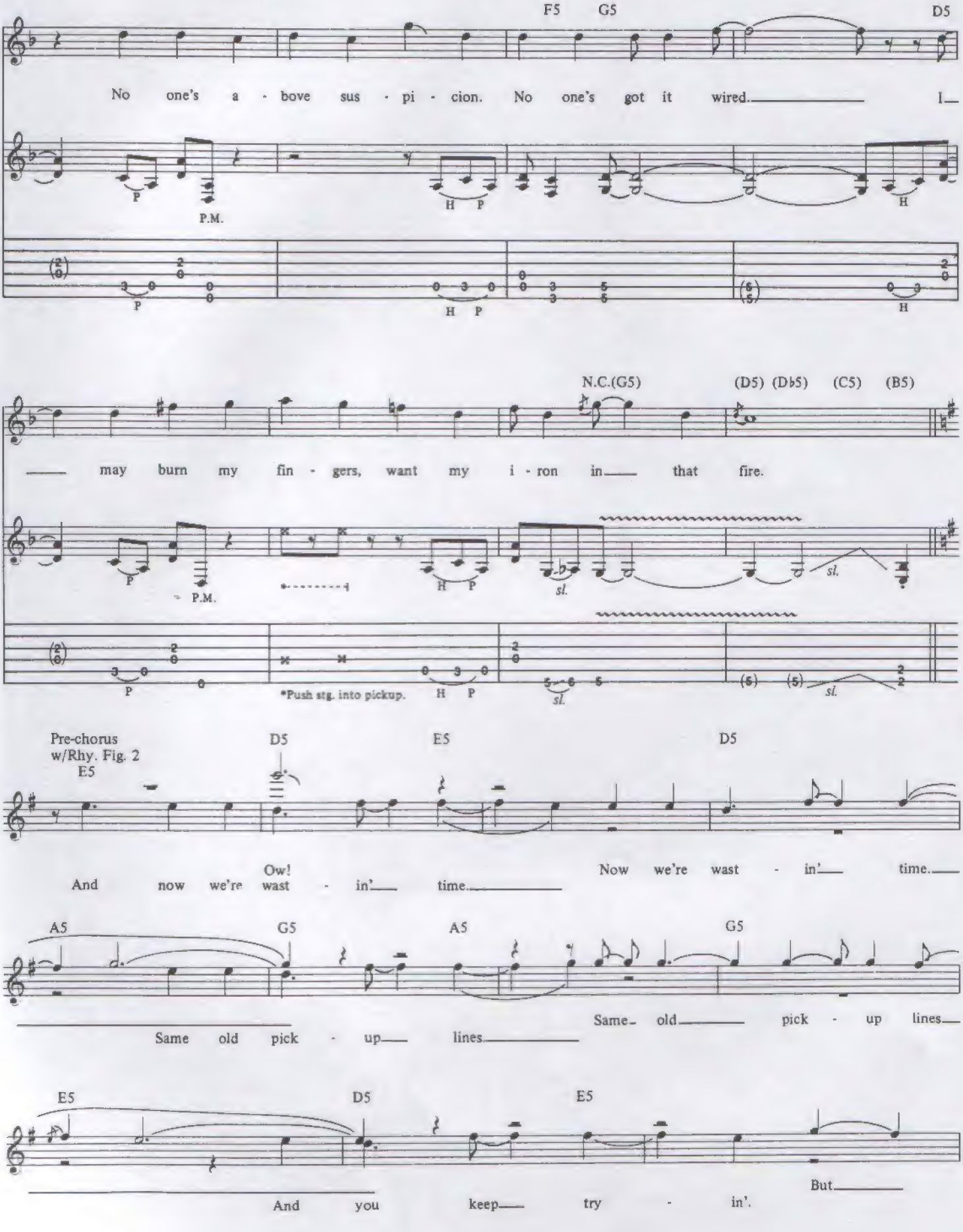

2nd Verse
w/Rhy. Fig. 1
Substitute Rhy. Fill 1
F5 G5
D5
come back to your sens - es, ba - by. We can come to terms.
Resume Rhy. Fig. 1
F5 A♭5 G5
D5
I can al - most t - taste it, it burns.
F5 G5
D5
She be sit - tin' pret - ty but she tried to take the Fifth.
F5 G5
D5 D♭5 C5 B5
Wear - in' out my wel - come. Guess I bet - ter save my breath,
Pre-chorus
w/Rhy. Fig. 2
E5
D5
E5
D5
wow!
And now we're wast - in' time.
Now we're wast - in' time.
A5
G5
A5
G5
Same old pick - up lines.
Same old pick - up lines.
E5
D5
E5
But
And you keep try - in'.
D5
B5
A5
you keep try - in'.
Don't waste time.
P.M.
H
Rhy. Fill 1
H
P
P.M.
H P
H
P
H P
*Push stg. into pickup.

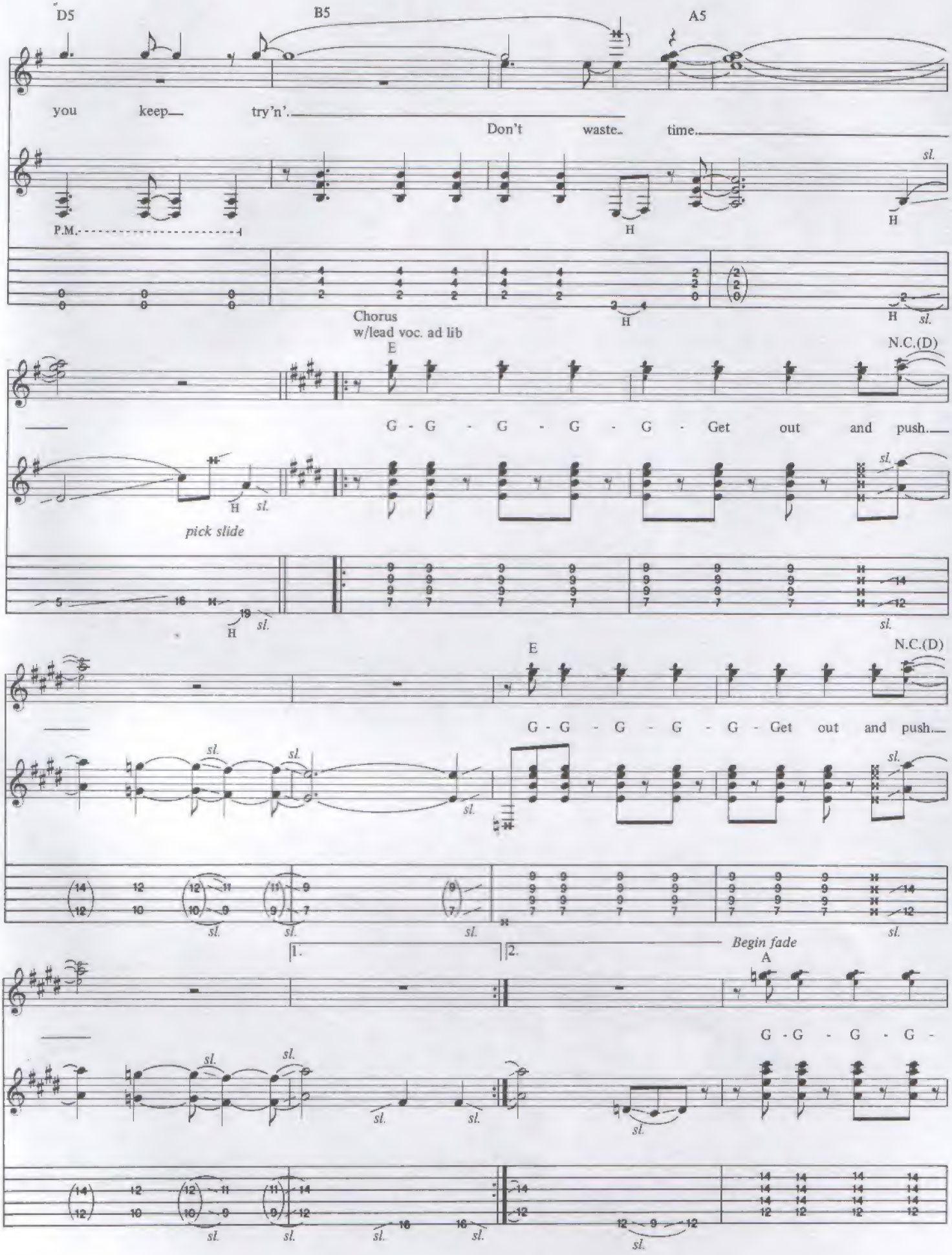

Chorus
E
N.C.(D)
G - G - G - G - G - Get out and push.
pick slide
H
hand slide
sl.
P
E
N.C.(D)
G - G - G - G - G - Get out and push.
E
N.C.(D)
G - G - G - G - G - Get out and push.
pick slide
H
hand slide
E
N.C.(D)
G - G - G - G - G - Get out and push.
A.H. (15ma)
Full
A.H.
trem. bar
Full

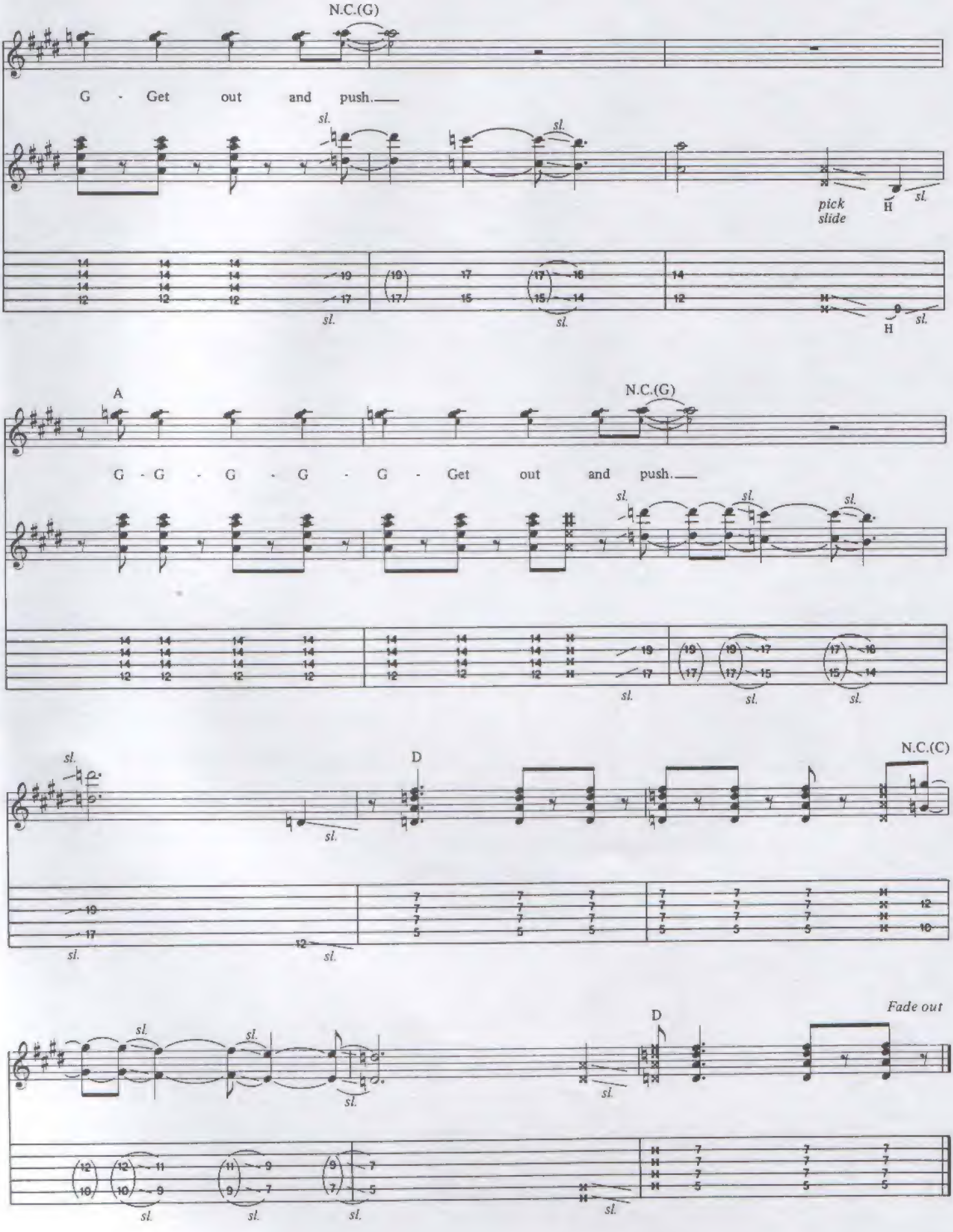

Guitar solo
*N.C.(B5)
Full
1/2
(A5)
Full
Full
Full
Full
Full
Full
Full
*Chords implied by bass.
(B5)
(A5)
*1/2
(B5)
sl.
*1/2
sl.
*Release bend during slide.
(A5)
(B5)
8va
sl.
(A5)
sl.


8va
Full
P
loco
sl.
Full
P
15
T
21
(21)
21
sl.
Chorus
E
N.C.(D)
G - G - G - G - G - Get out and push...
pick slide
H
E
N.C.(D)
G - G - G - G - G - Get out and push...
A
N.C.(G)
G - G - G - G - G - Get out and push...


A
G5
G - G - G - G - G - Get out and push
D5
3rd Verse
Soon you'll see my sil - hou - ette a -
pick slide
sl.
H
P
P.M.
*Push stg. into pickup.
F5
G5
D5
dark - en - ing your door.
I can al - most
t - taste it,
I want more.
pick scrapes


F5 G5 D5
No one's a - bove sus - pi - cion. No one's got it wired. I
P.M.
H P
H
N.C.(G5) (D5) (D♭5) (C5) (B5)
may burn my fin - gers, want my i - ron in that fire.
P.M.
sl.
*Push stg. into pickup.
Pre-chorus
w/Rhy. Fig. 2
E5
D5 E5 D5
And now we're wast - in' time.
Ow!
Now we're wast - in' time.
A5 G5 A5 G5
Same old pick - up lines.
Same old pick - up lines.
E5 D5 E5
And you keep try - in'.
But.

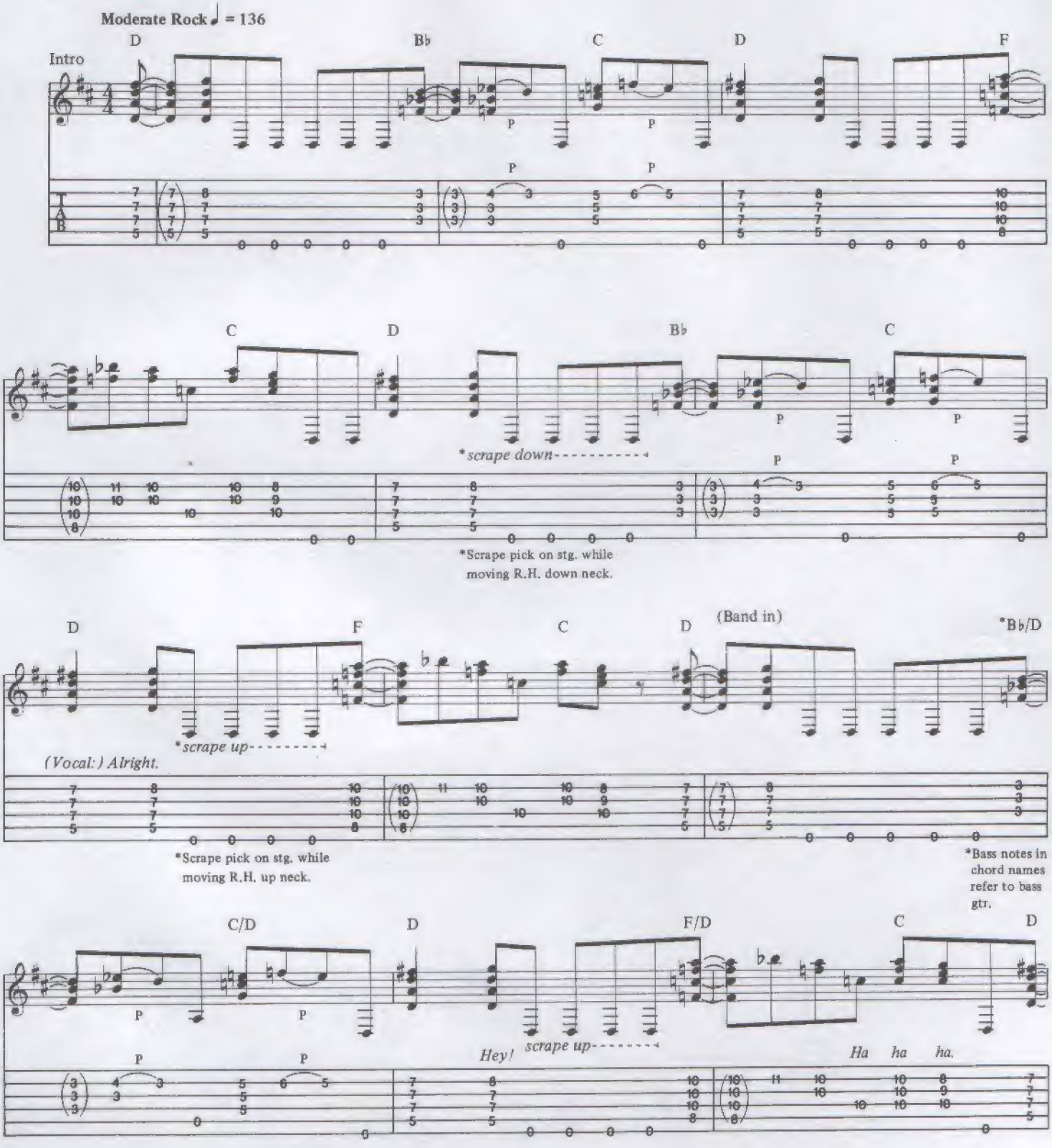

D5
B5
A5
you keep try'n'
Don't waste time
P.M.
H
sl.
Chorus
w/lead voc. ad lib
E
N.C.(D)
G - G - G - G - G - Get out and push
pick slide
1.
2.
Begin fade
A
G - G - G - G -


N.C.(G)
G - Get out and push.
sl.
pick slide
H
A
N.C.(G)
G - G - G - G - G - Get out and push.
N.C.(C)
D
Fade out

UNCHAINED

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down:
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



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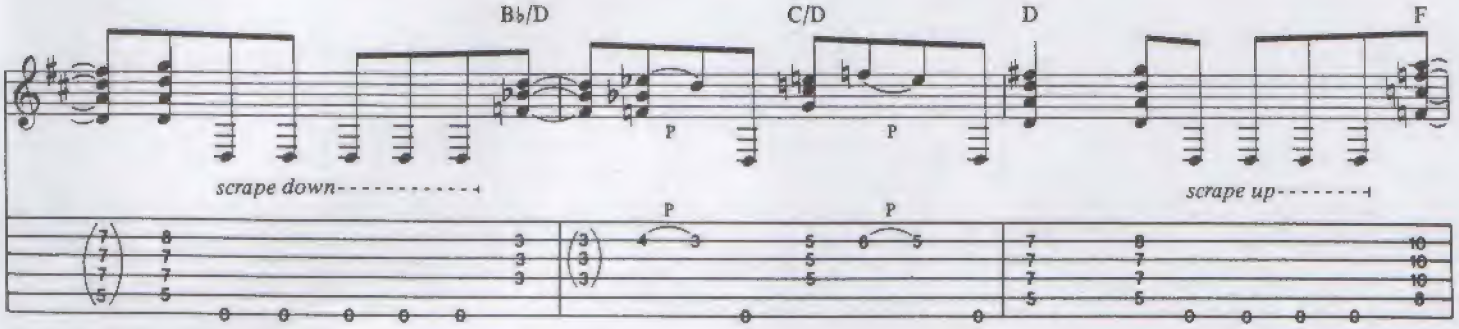
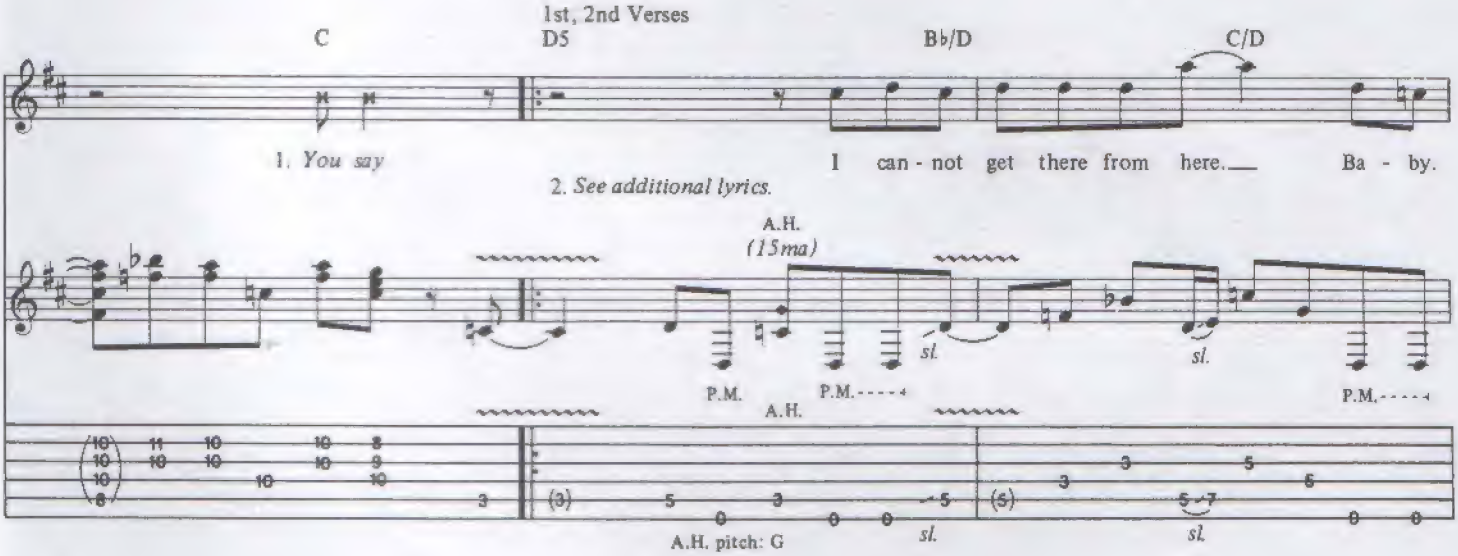
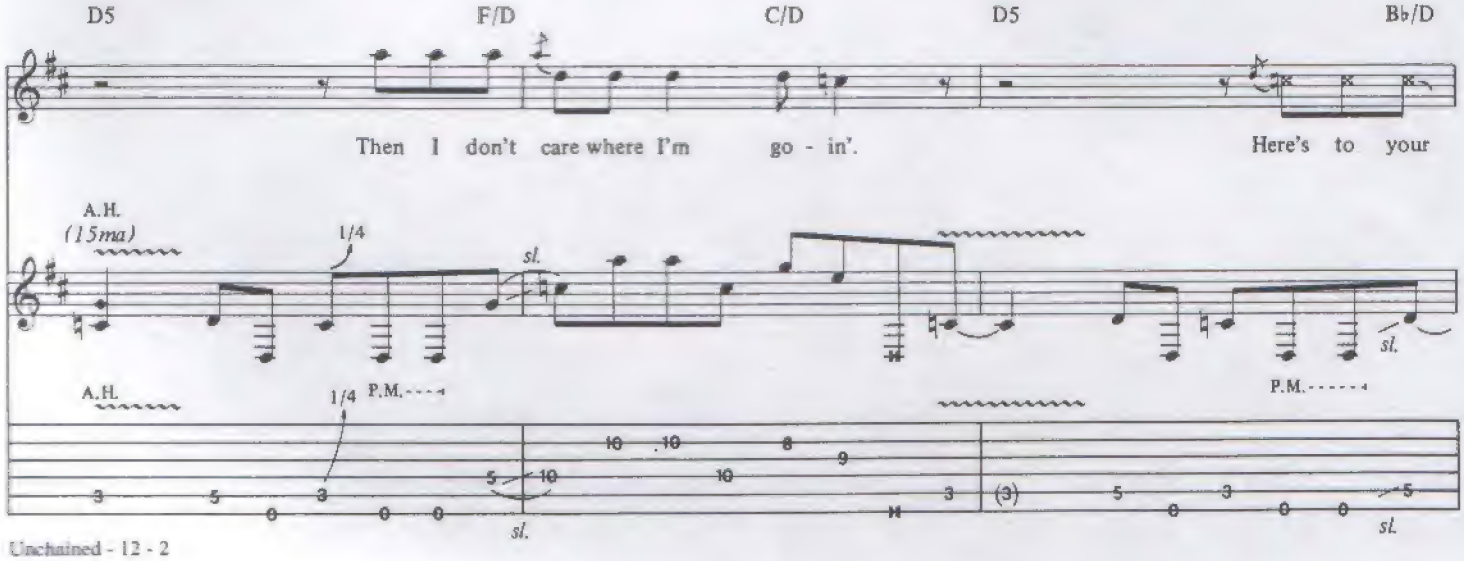
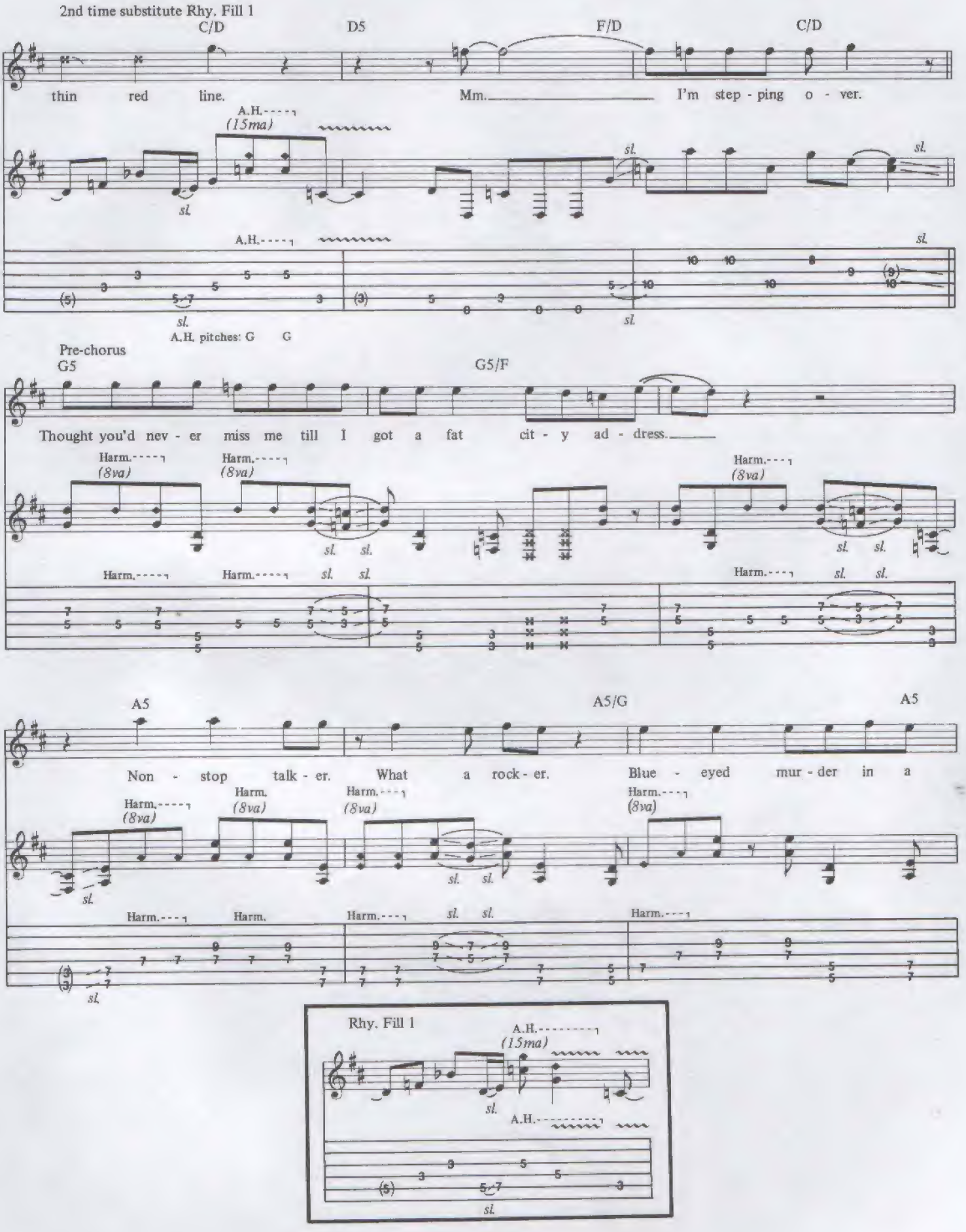
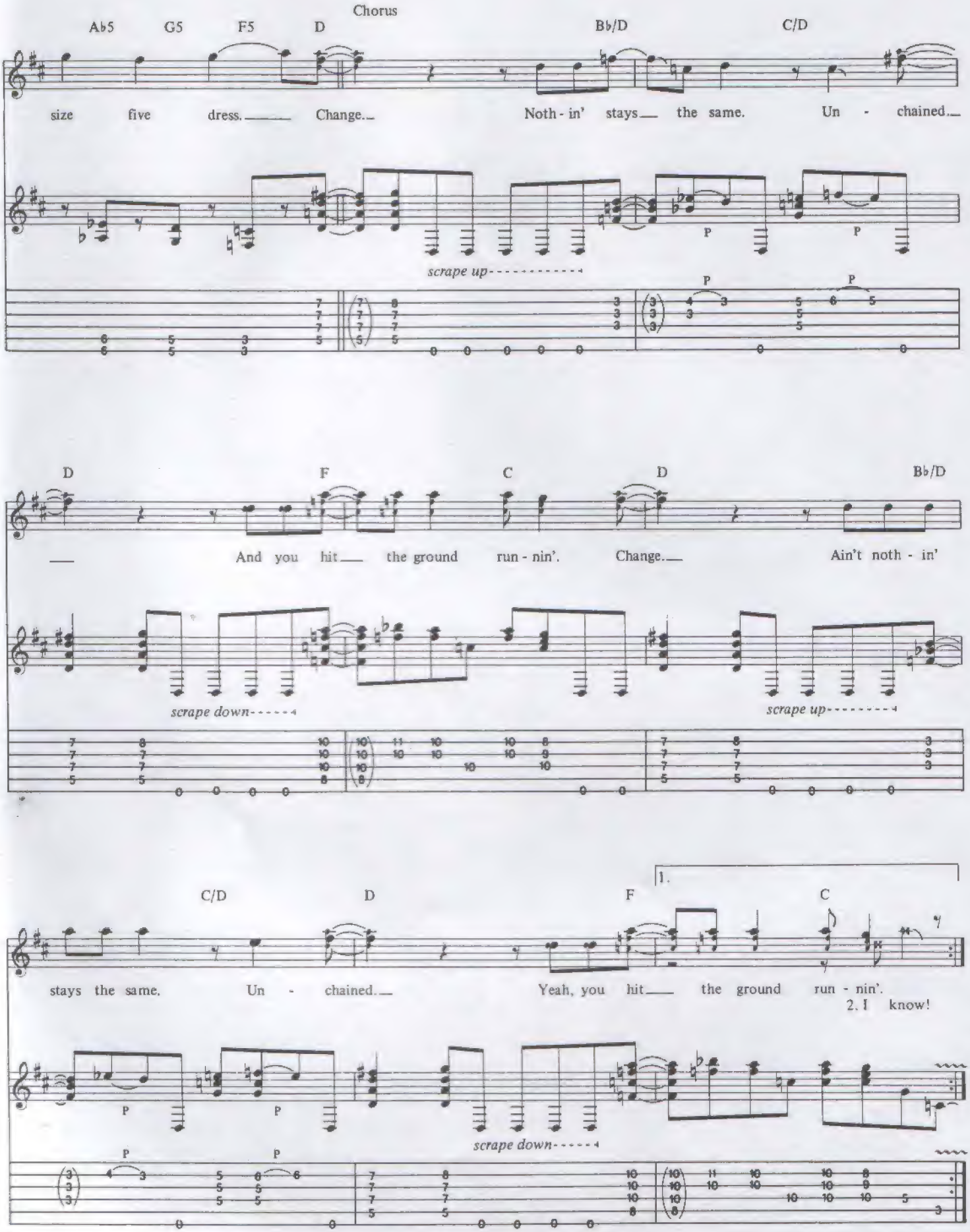
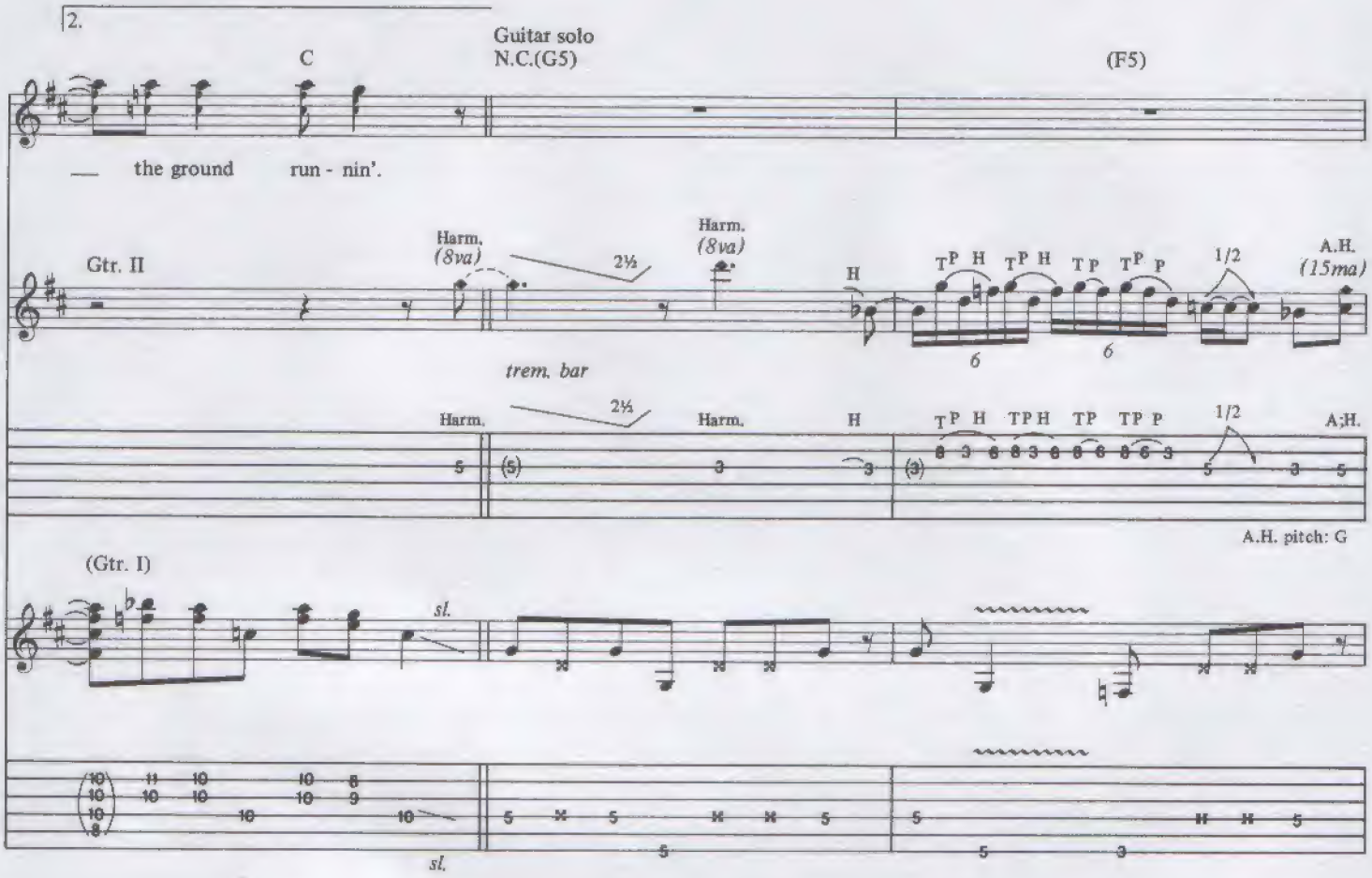

B♭/D
C/D
D
F
P
P
P
P
scrape down
scrape up

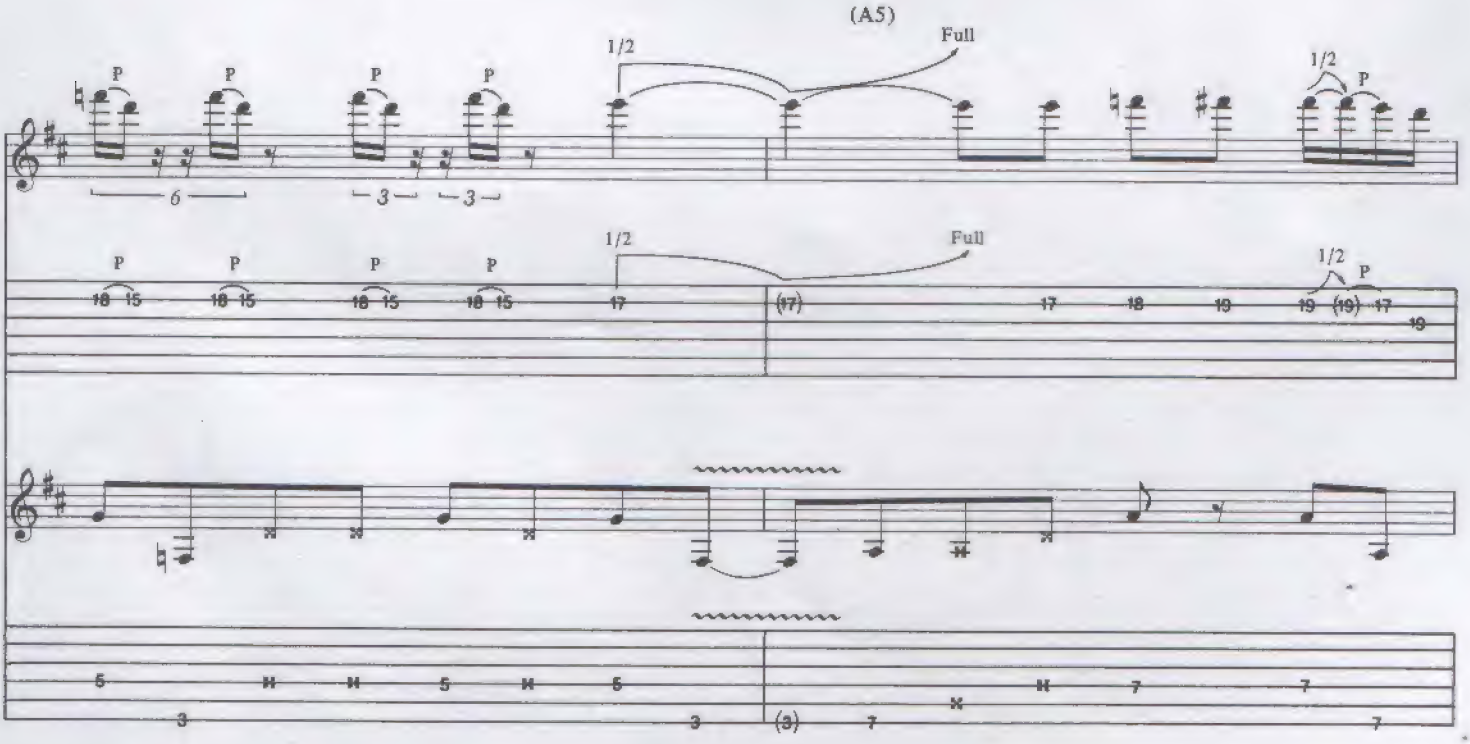

1st, 2nd Verses
C
D5
B♭/D
C/D
1. You say
I can - not get there from here. Ba - by.
2. See additional lyrics.
A.H.
(15ma)
P.M.
P.M.
sl.
sl.
P.M.
A.H.
A.H. pitch: G
sl.
sl.

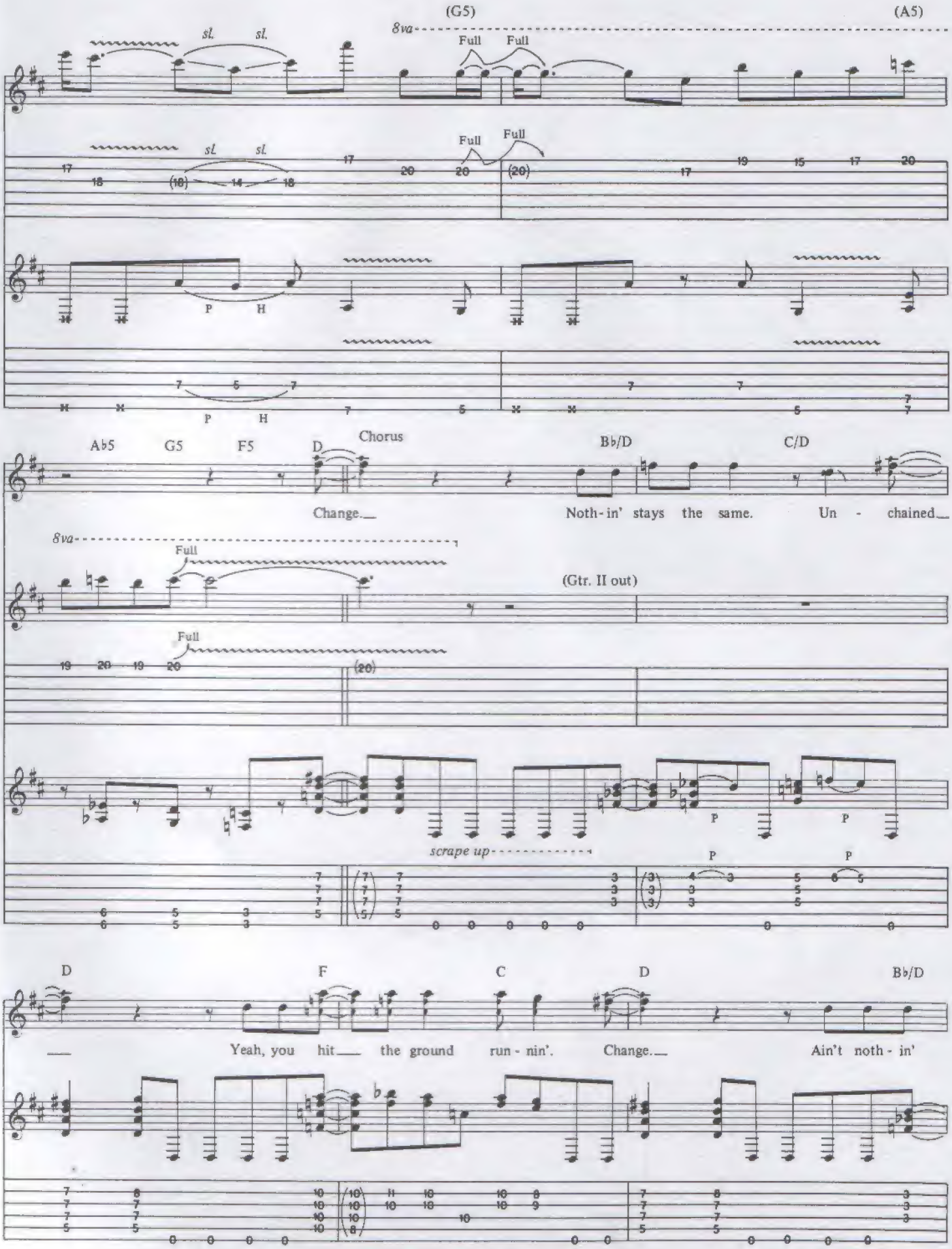

D5
F/D
C/D
D5
B♭/D
Then I don't care where I'm go - in'.
Here's to your
A.H.
(15ma)
1/4
sl.
sl.
A.H.
1/4
P.M.
P.M.
sl.
sl.

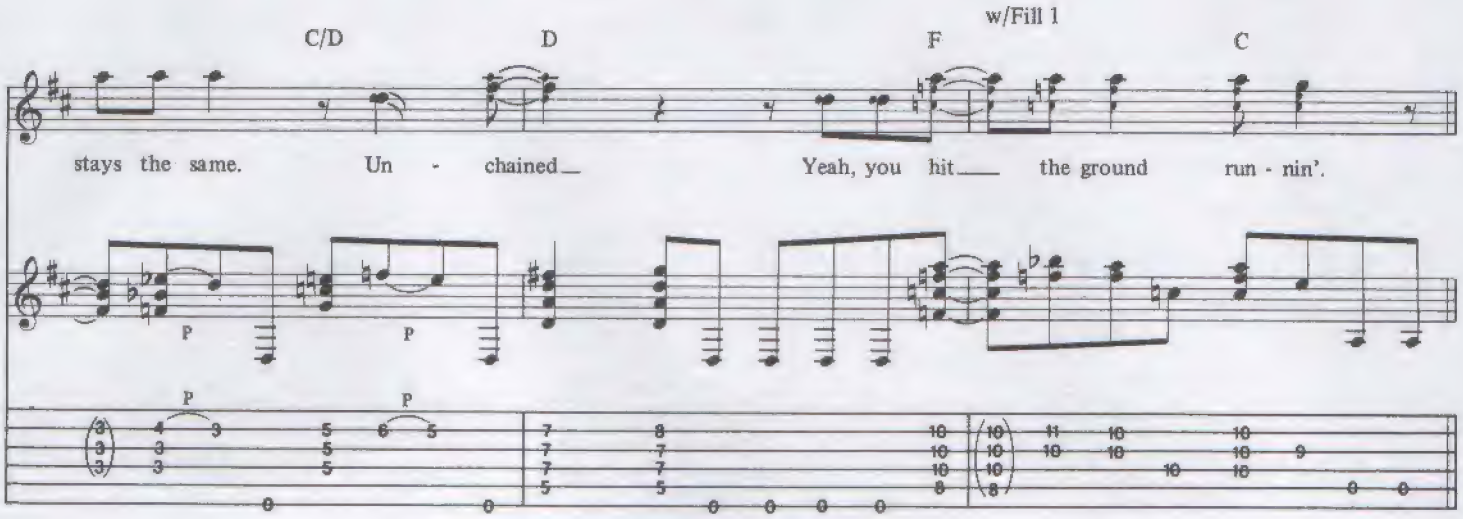

2nd time substitute Rhy. Fill 1
C/D
D5
F/D
C/D
thin red line.
Mm.
I'm step - ping o - ver.
A.H.
(15ma)
sl.
A.H. pitches: G G
Pre-chorus
G5
G5/F
Thought you'd nev - er miss me till I got a fat cit - y ad - dress.
Harm.
(8va)
A5
A5/G
A5
Non - stop talk - er.
What a rock - er.
Blue - eyed mur - der in a
Rhy. Fill 1

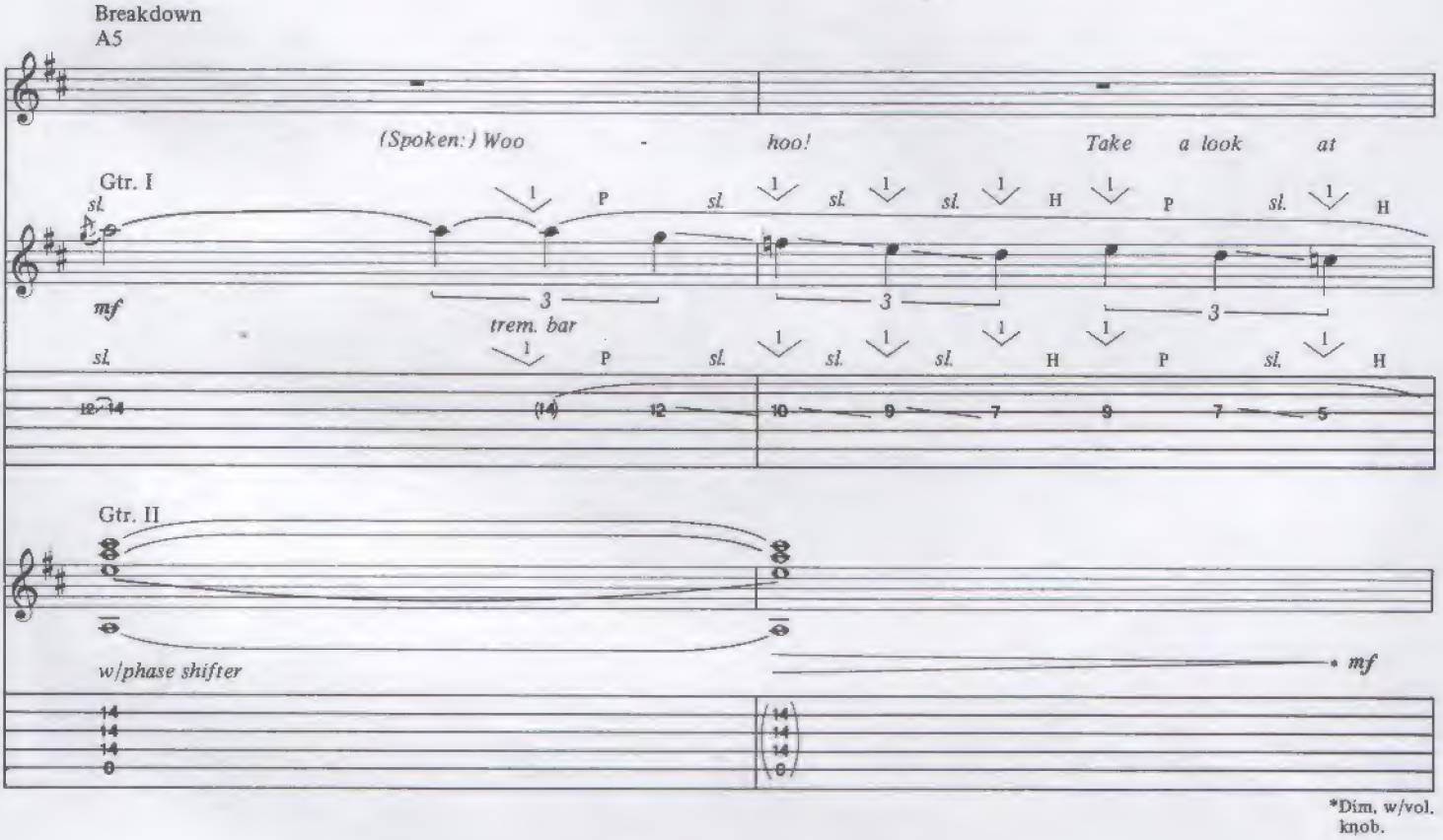

Chorus
Ab5 G5 F5 D Bb/D C/D
size five dress. Change. Noth - in' stays the same. Un - chained.
scrape up
P P P P
D F C D Bb/D
And you hit the ground run - nin'. Change. Ain't noth - in'
scrape down
scrape up
C/D D F C
1.
stays the same. Un - chained. Yeah, you hit the ground run - nin'.
2. I know!
P P P P
scrape down


2.
C
Guitar solo
N.C.(G5)
(F5)
— the ground run - nin'.
Gtr. II
Harm.
(8va)
2½
Harm.
(8va)
H
TP H TP H TP TP P
1/2
A.H.
(15ma)
trem. bar
Harm.
2½
Harm.
H
TP H TPH TP TP P
1/2
A;H.
A.H. pitch: G
(Gtr. I)
sl.
sl.

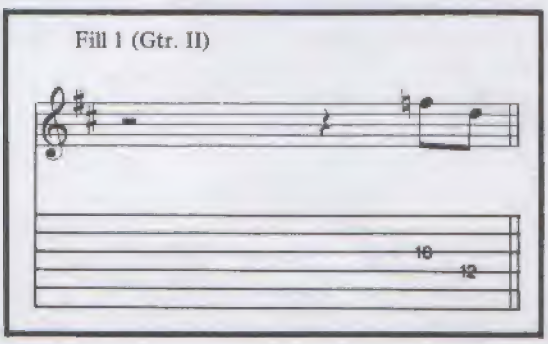

(A5)
Full
1/2
P
Full
1/2
P

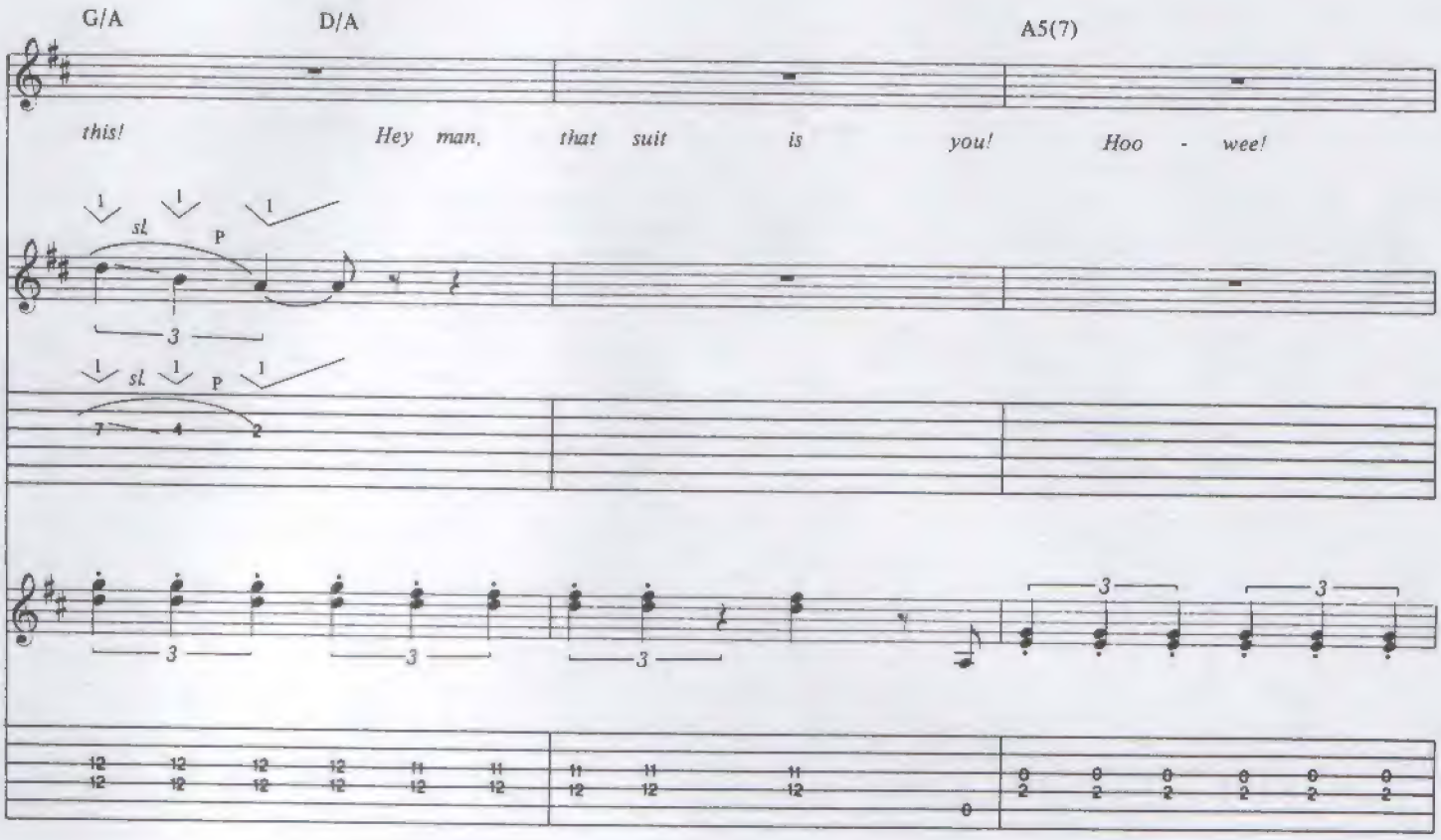

(G5)
(A5)
8va
sl.
sl.
Full
Full
P
H
Chorus
Ab5
G5
F5
D
Bb/D
C/D
Change.
Noth-in' stays the same.
Un - chained
(Gtr. II out)
scrape up
D
F
C
D
Bb/D
Yeah, you hit the ground run - nin'.
Change.
Ain't noth - in'

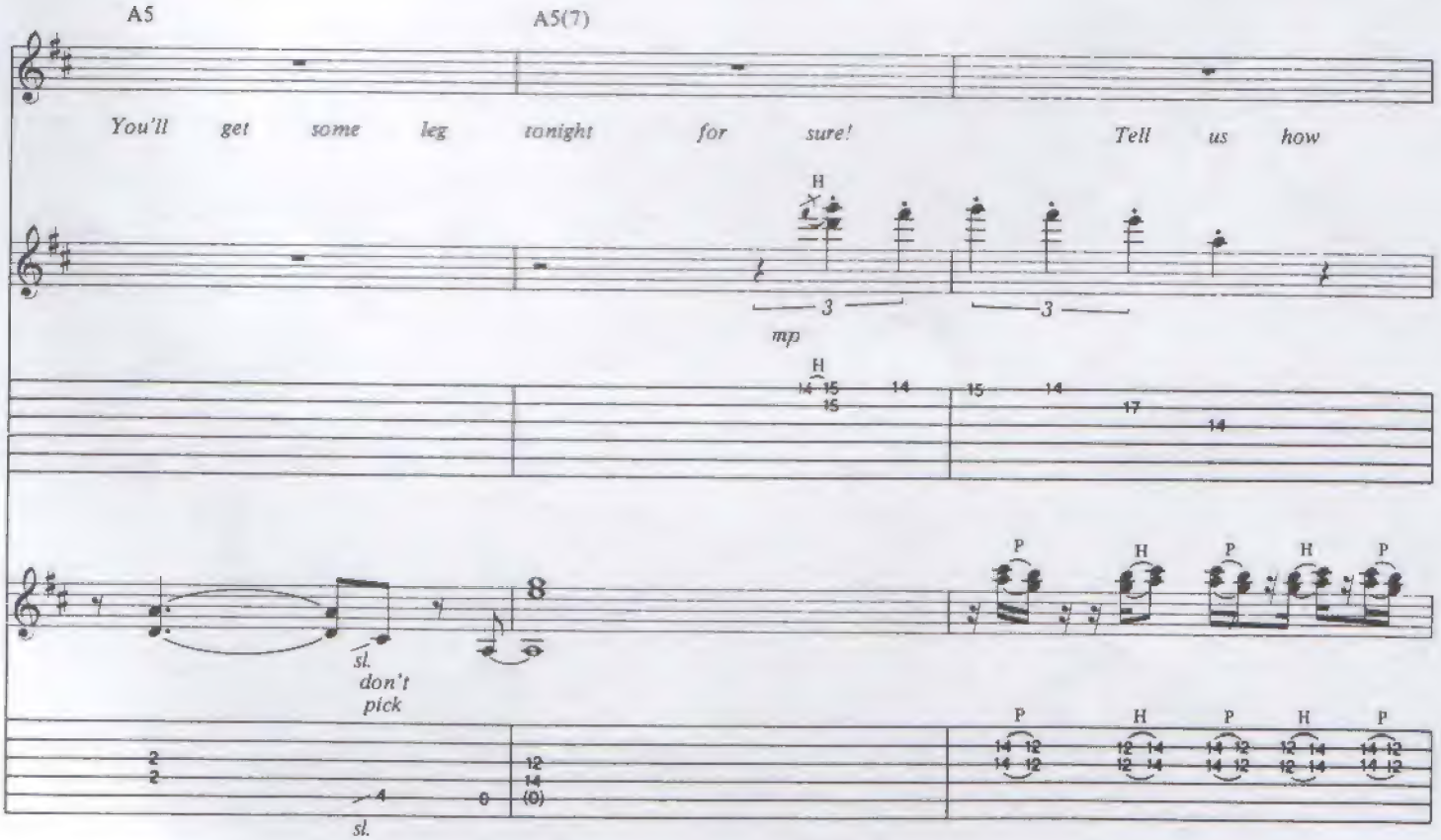


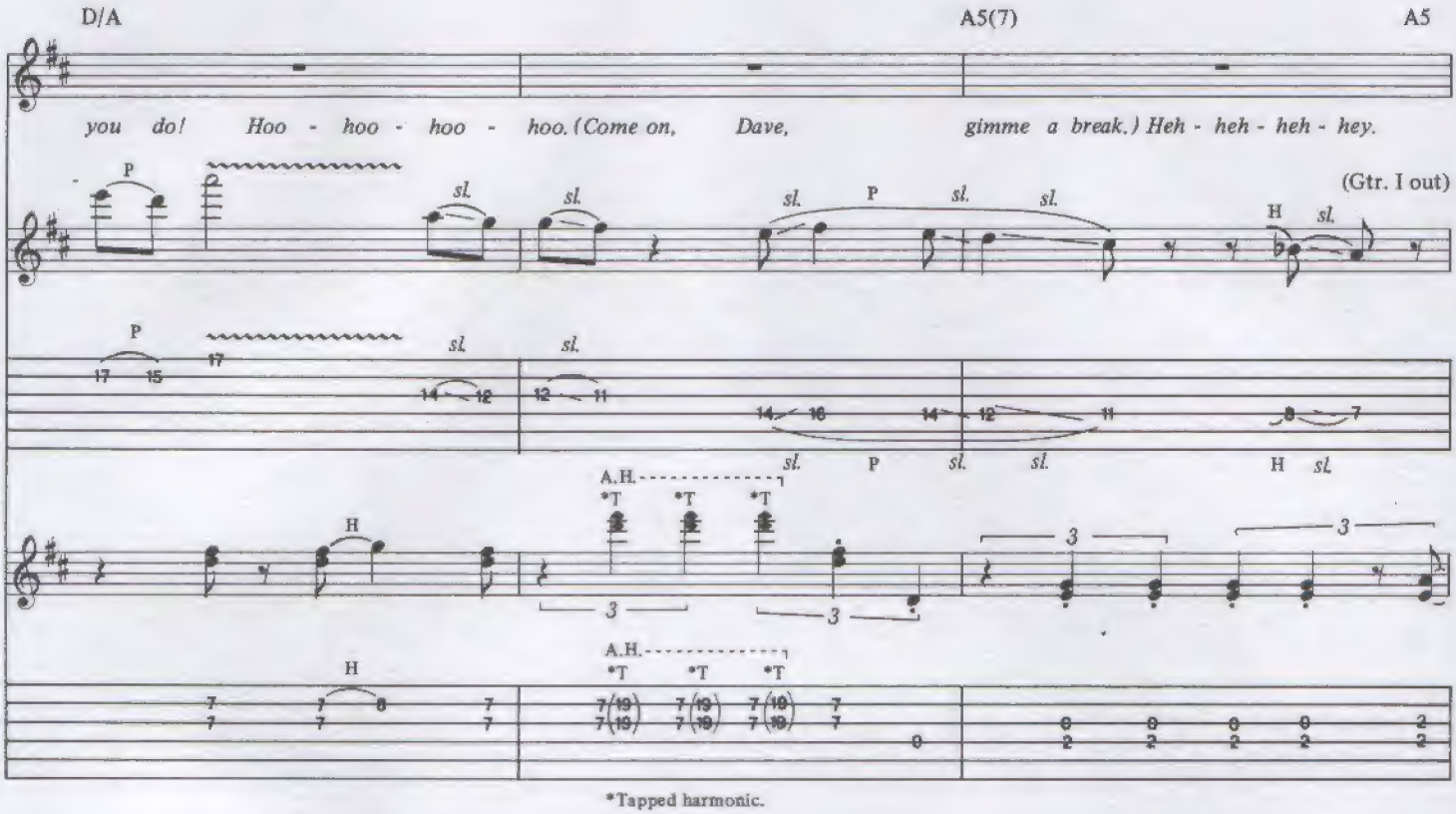


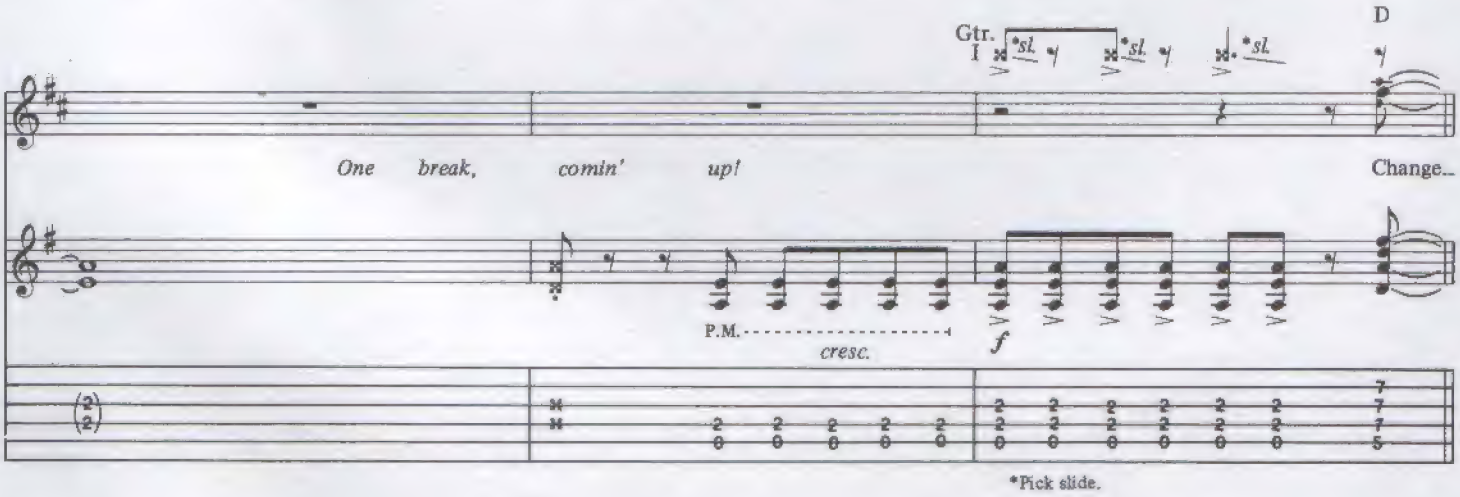
*Dim. w/vol. knob.

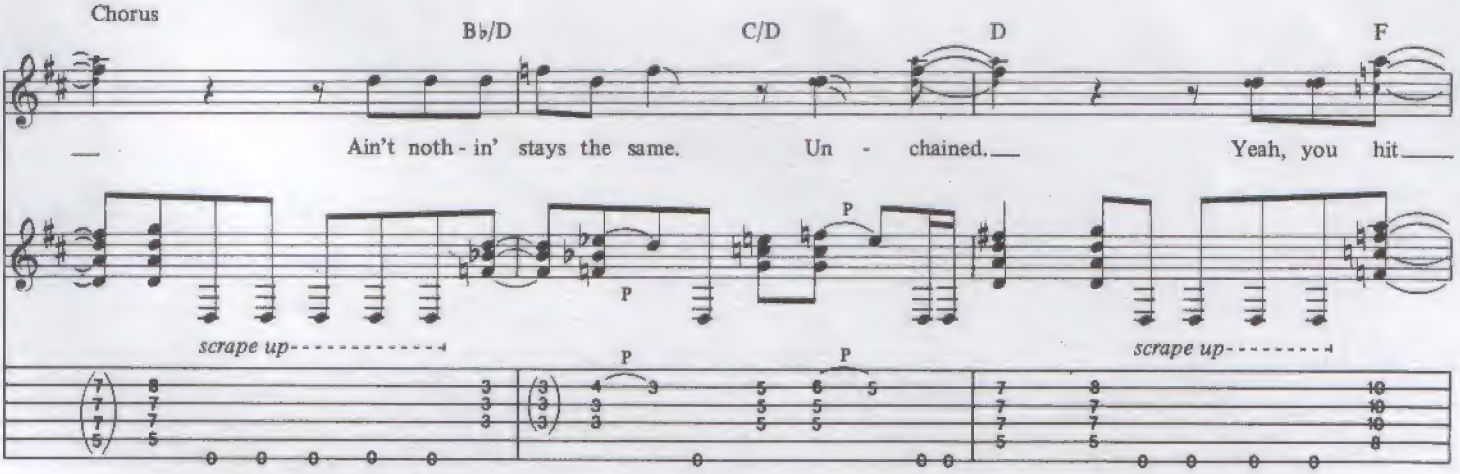



G/A
D/A
A5(7)
this!
Hey man, that suit is you! Hoo - wee!
sl.
P


A5
A5(7)
You'll get some leg tonight for sure! Tell us how
H
mp
P
H
sl.
don't
pick


D/A
A5(7)
A5
you do! Hoo - hoo - hoo - hoo. (Come on, Dave, gimme a break.) Heh - heh - heh - hey.
(Gtr. I out)
P
sl.
H
A.H.
*T
3
*Tapped harmonic.


Gtr. I
*sl.
D
One break, comin' up!
Change...
P.M.
cresc.
f
*Pick slide.


Chorus
B♭/D
C/D
D
F
Ain't noth - in' stays the same.
Un - chained.
Yeah, you hit
P
scrape up

C D B♭/D C/D

— the ground run - nin'. Change.— Ain't noth - in' stays the same. Un - chained.—

Riff A

P P

scrape up

P P

D F C D B♭/D

w/Fill 2 w/Riff A

— Yeah, you hit— the ground run - nin'. Change.— Ain't noth - in'

(end Riff A)

Gtr. I

scrape up

sl.

C/D D F C

stays the same. Un - chained.— Yeah, you hit— the ground run - nin'. Change.—

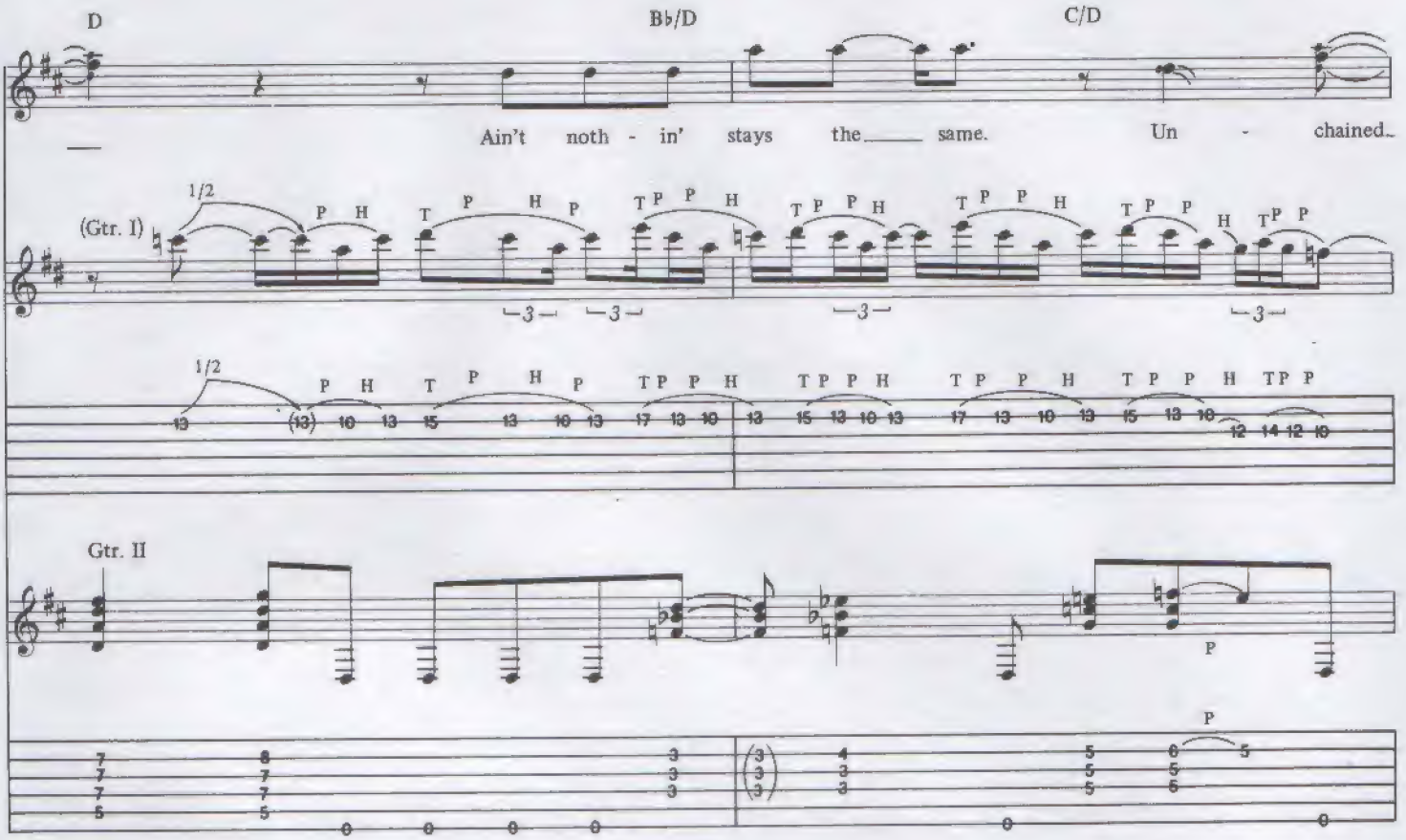
sl.

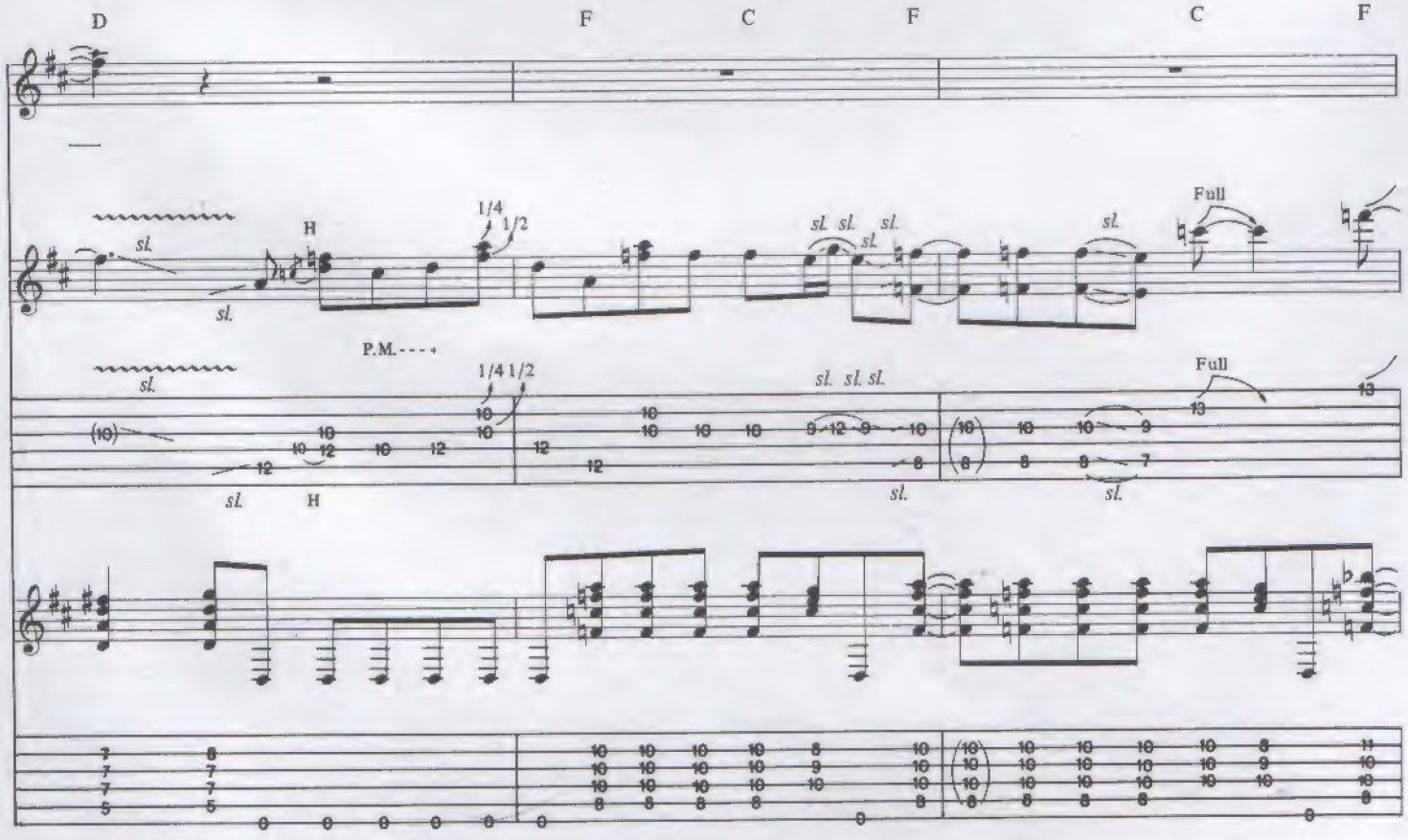
Full P H Full

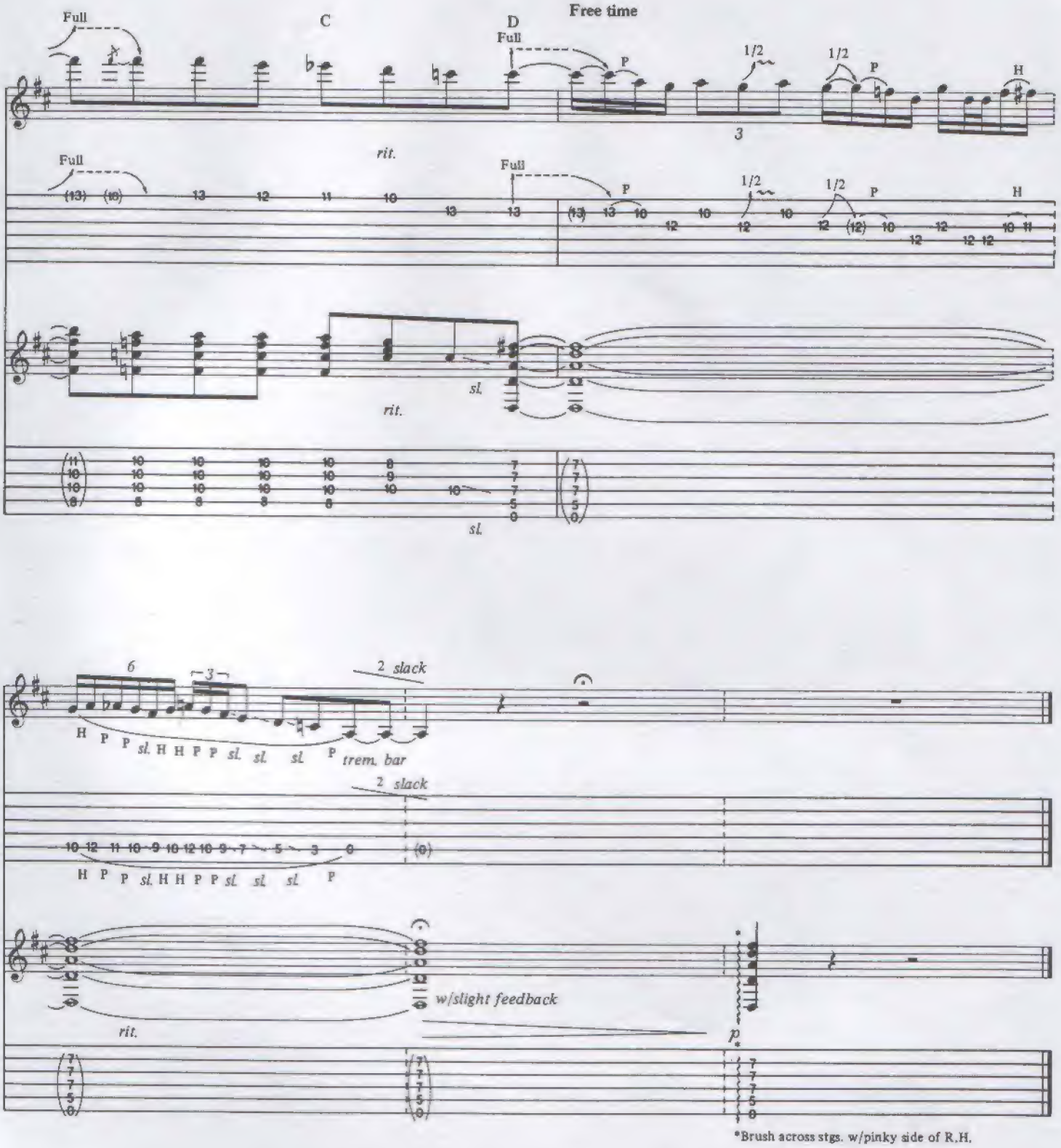
Full P H Full

Fill 2 (Gtr. I)

sl.


D
B♭/D
C/D
Ain't noth - in' stays the same. Un - chained
(Gtr. I)
Gtr. II


D
F
C
F
C
F
P.M.
Full

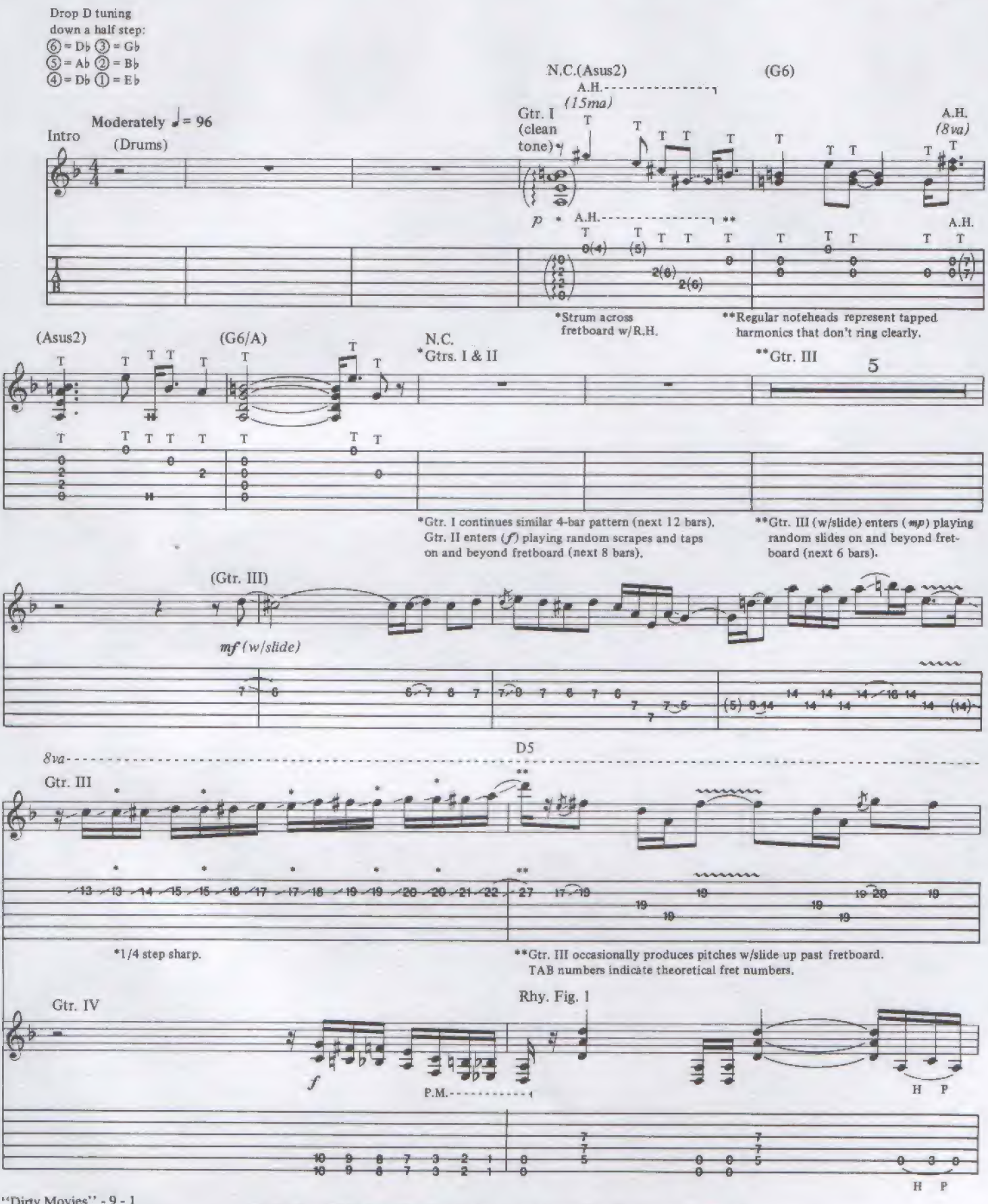


Additional Lyrics

2. I know I don't ask for permission.
This is my chance to fly.
Maybe enough ain't enough for you,
But it's my turn to try. *(To Pre-chorus)*

"DIRTY MOVIES"

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH



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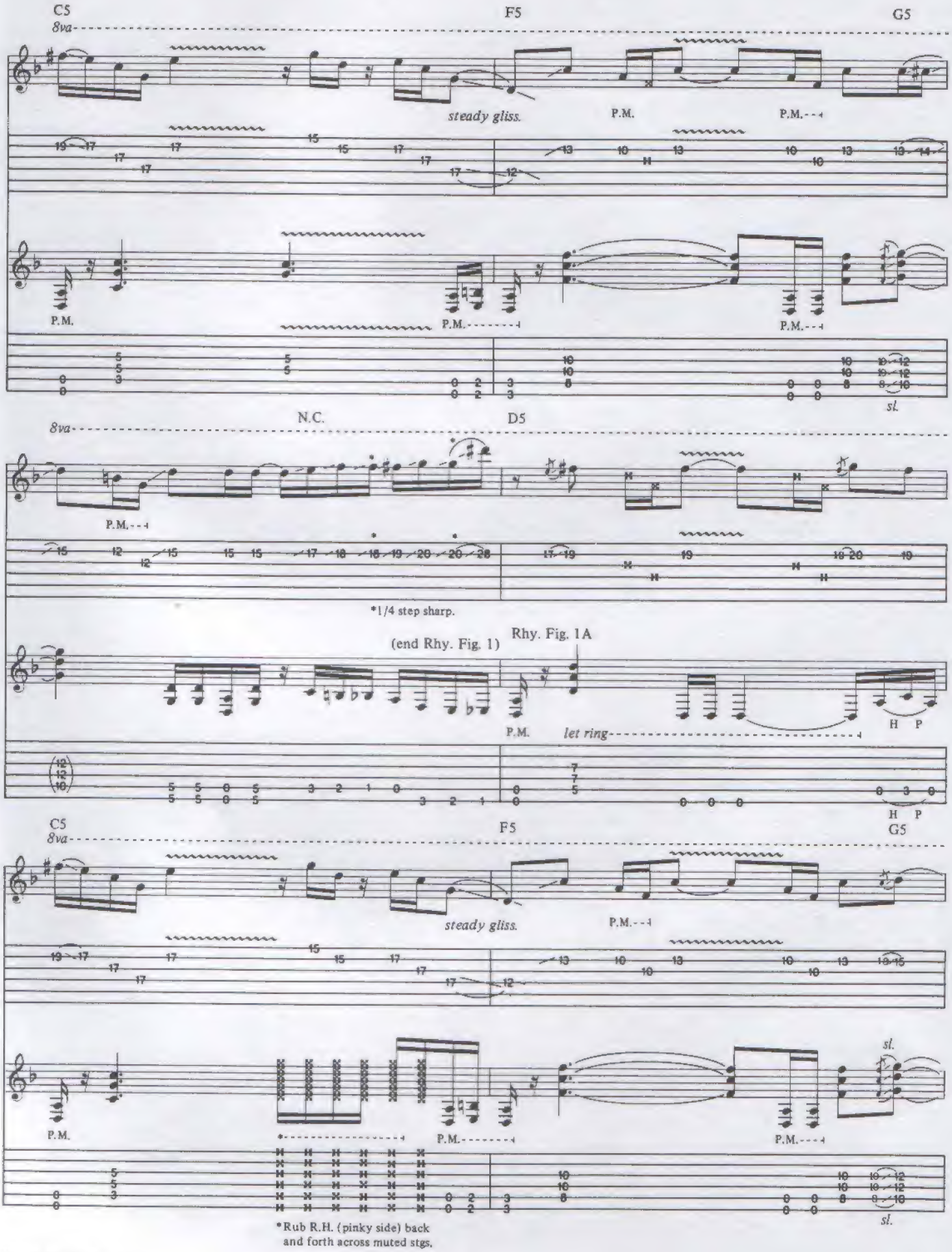
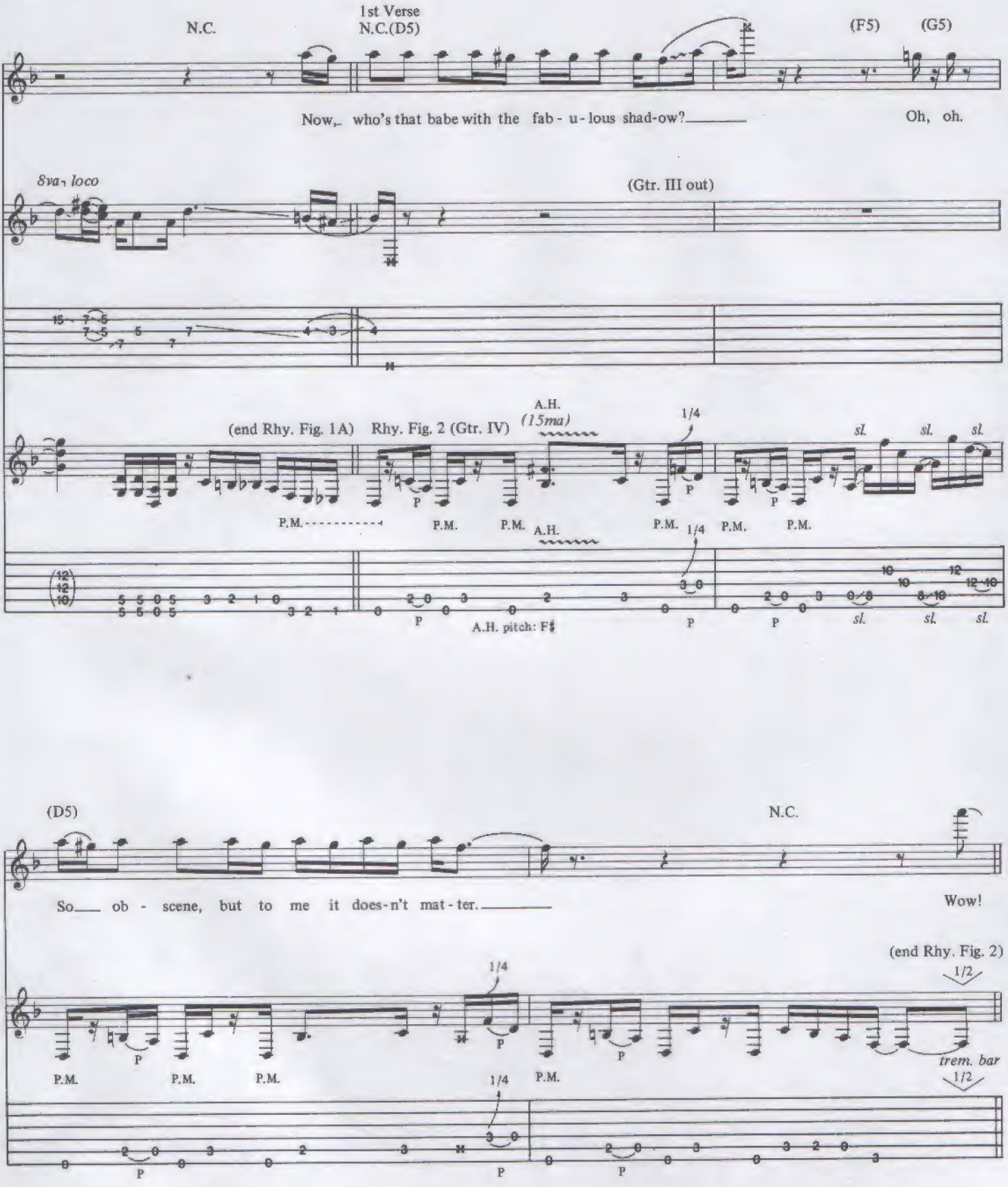
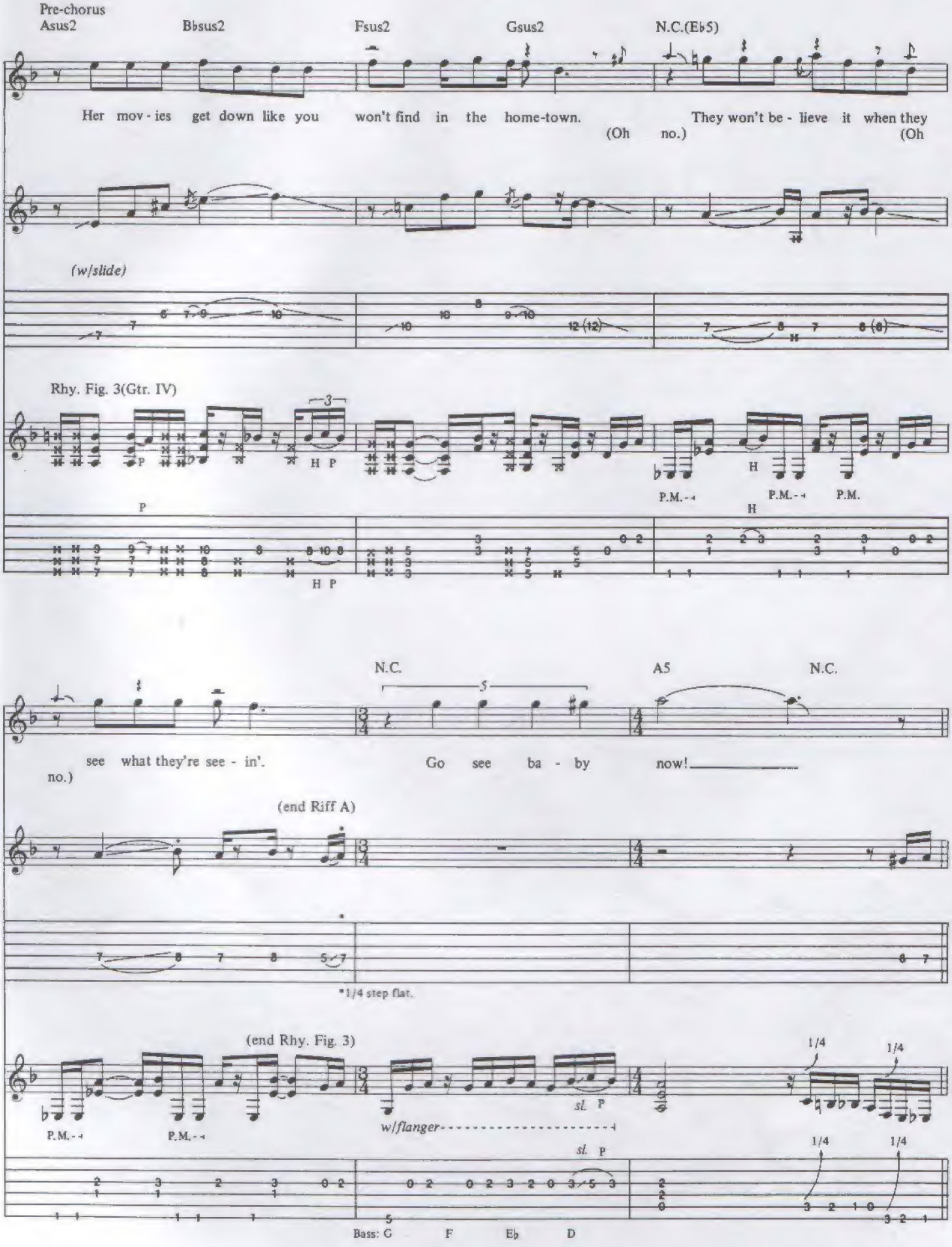
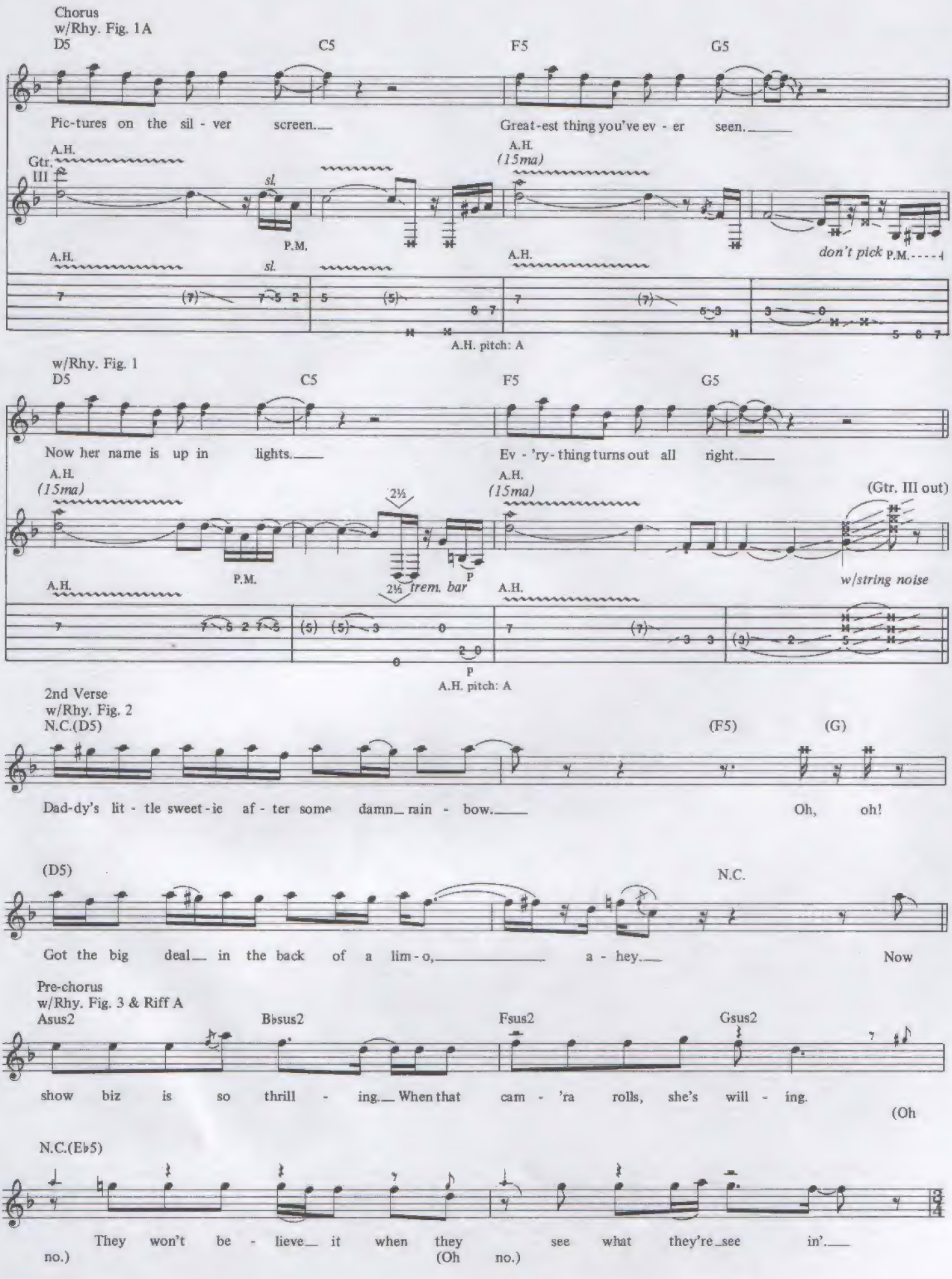
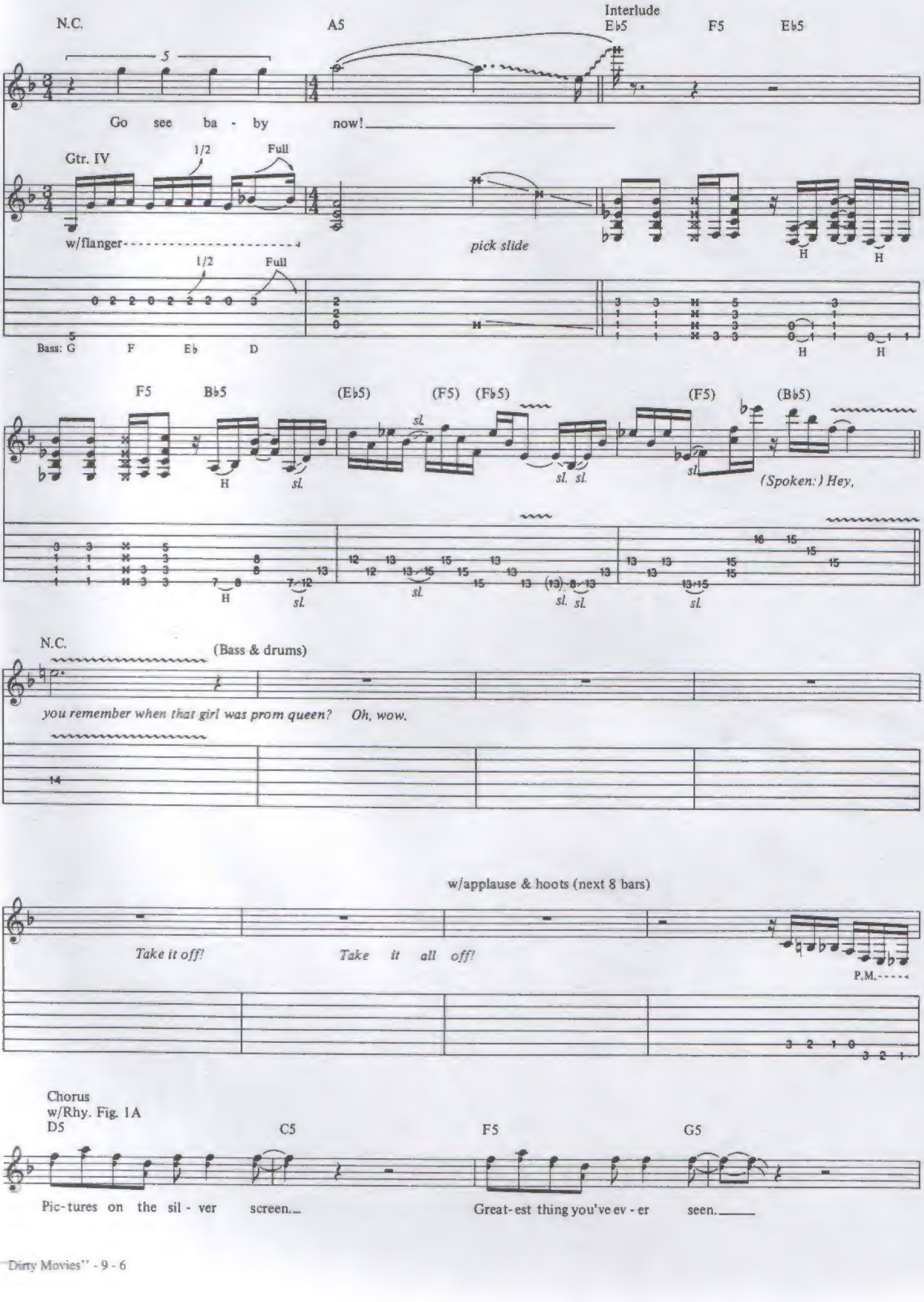
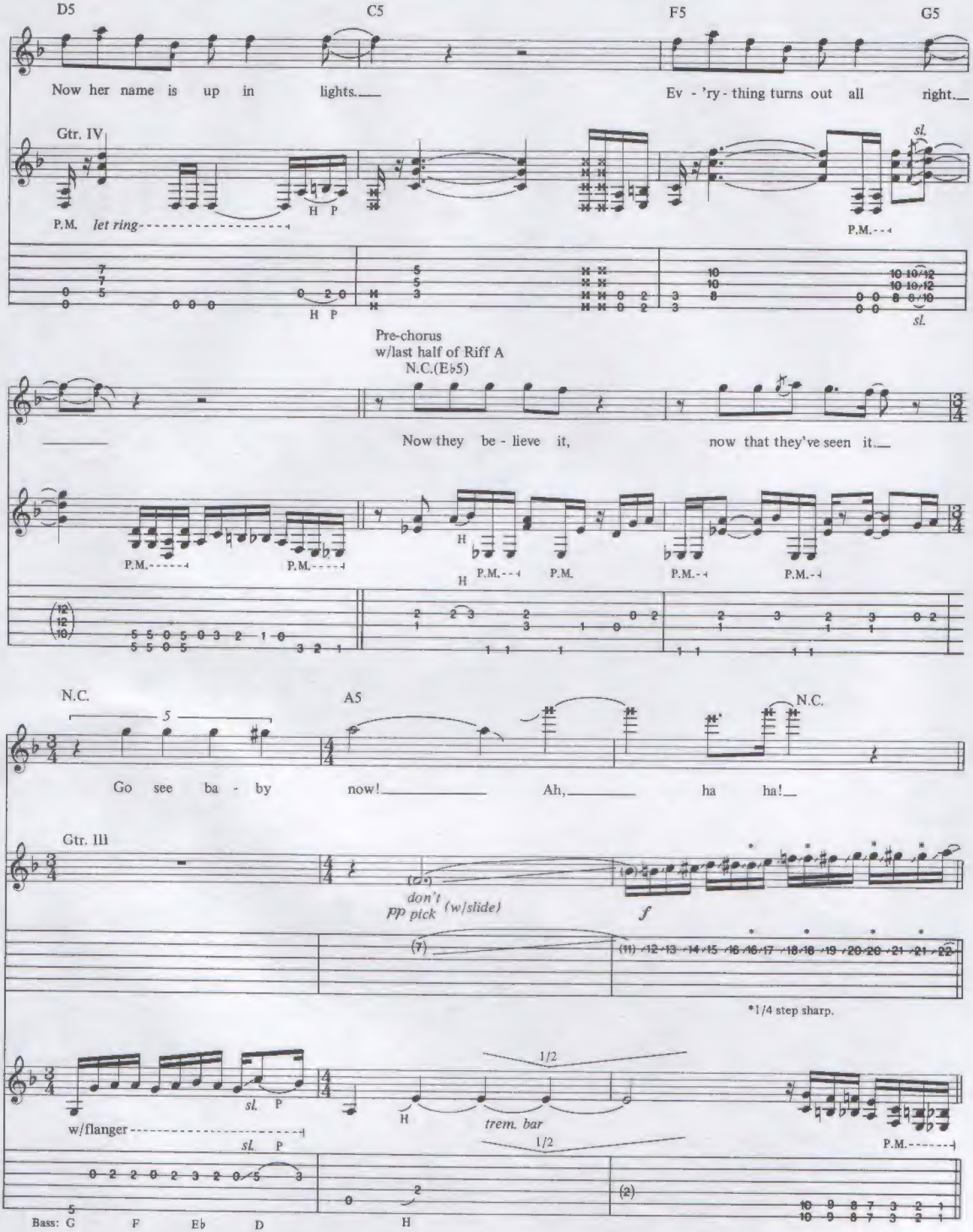

C5
F5
G5
8va
steady gliss.
P.M.
P.M.
P.M.
P.M.
P.M.
sl.
N.C.
D5
8va
P.M.
*1/4 step sharp.
(end Rhy. Fig. 1)
Rhy. Fig. 1A
P.M.
let ring
H P
H P
C5
F5
G5
8va
steady gliss.
P.M.
P.M.
P.M.
P.M.
sl.
sl.
*Rub R.H. (pinky side) back
and forth across muted stgs.

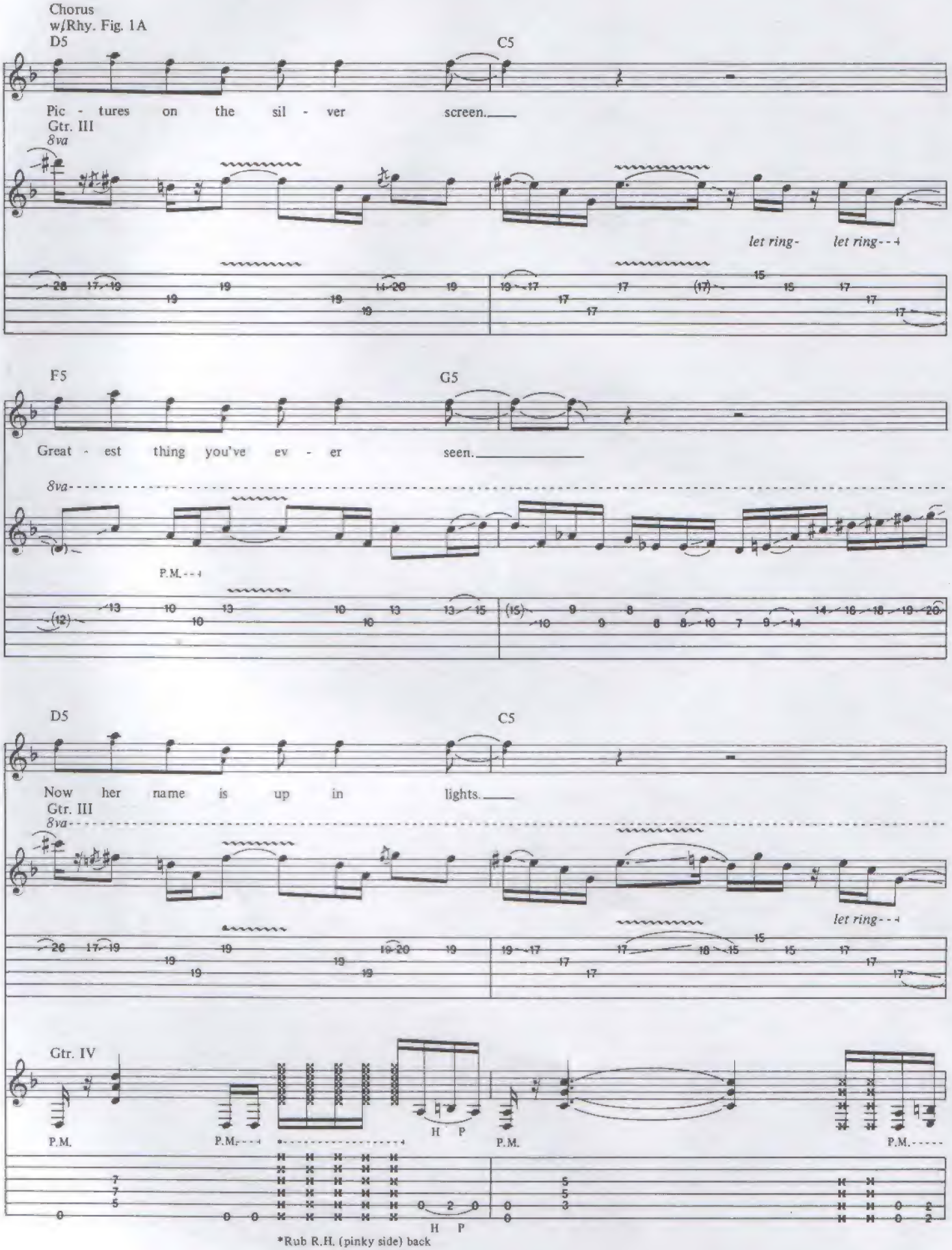

1st Verse
N.C.
N.C.(D5)
(F5)
(G5)
Now, who's that babe with the fab - u - lous shad-ow?
Oh, oh.
8va loco
(Gtr. III out)
(end Rhy. Fig. 1A)
Rhy. Fig. 2 (Gtr. IV)
A.H.
(15ma)
1/4
sl.
P.M.
A.H. pitch: F♯
(D5)
N.C.
So ob - scene, but to me it does-n't mat - ter.
Wow!
(end Rhy. Fig. 2)
1/2
trem. bar

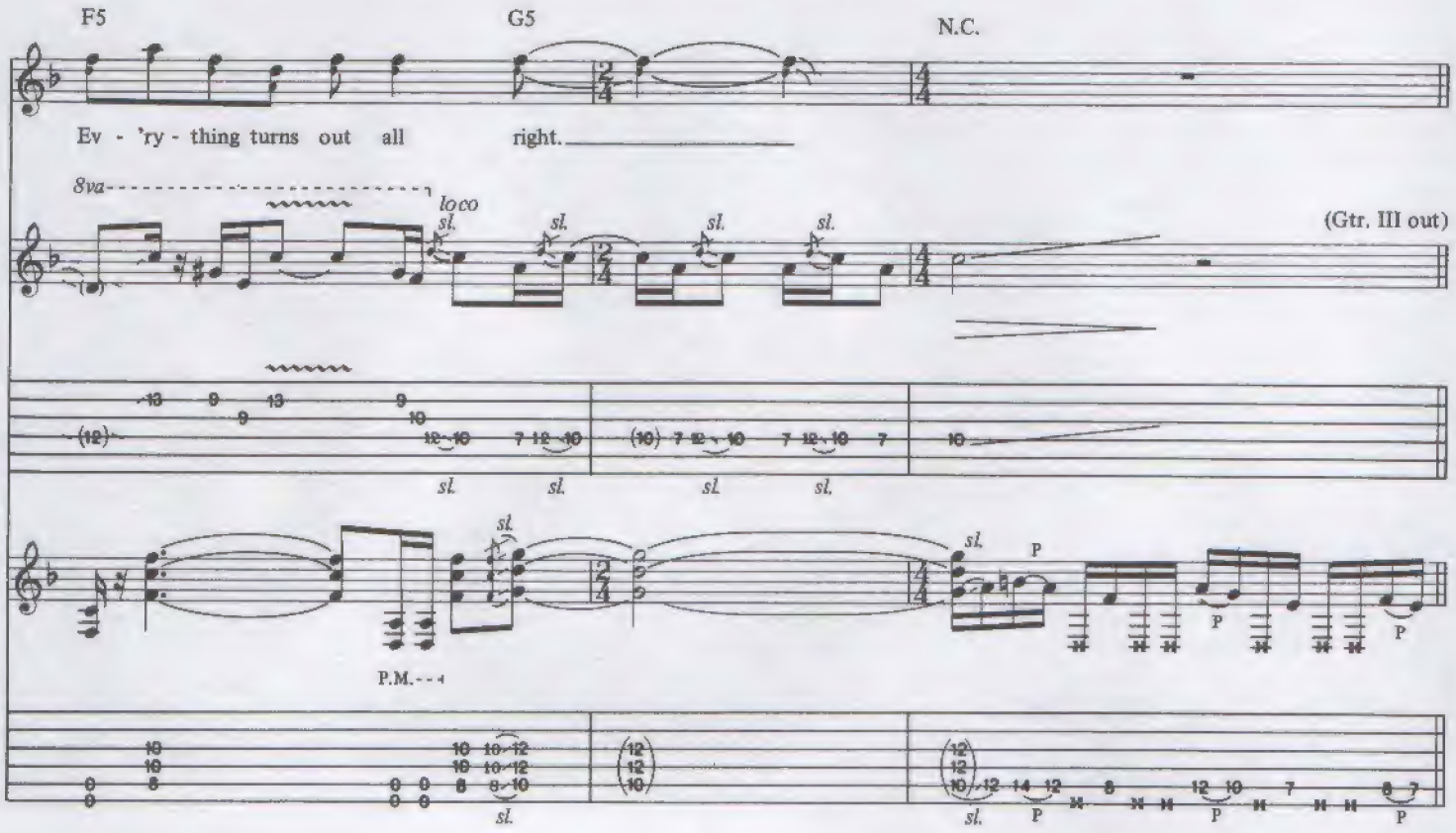

Pre-chorus
Asus2
Bbsus2
Fsus2
Gsus2
N.C.(Eb5)
Her mov - ies get down like you won't find in the home-town.
(Oh no.)
They won't be - lieve it when they
(Oh
(w/slide)
Rhy. Fig. 3(Gtr. IV)
P.M.
H
H P
N.C.
A5
N.C.
see what they're see - in'.
Go see ba - by now!
no.)
(end Riff A)
*1/4 step flat.
(end Rhy. Fig. 3)
w/flanger
sl.
1/4
Bass: G F Eb D

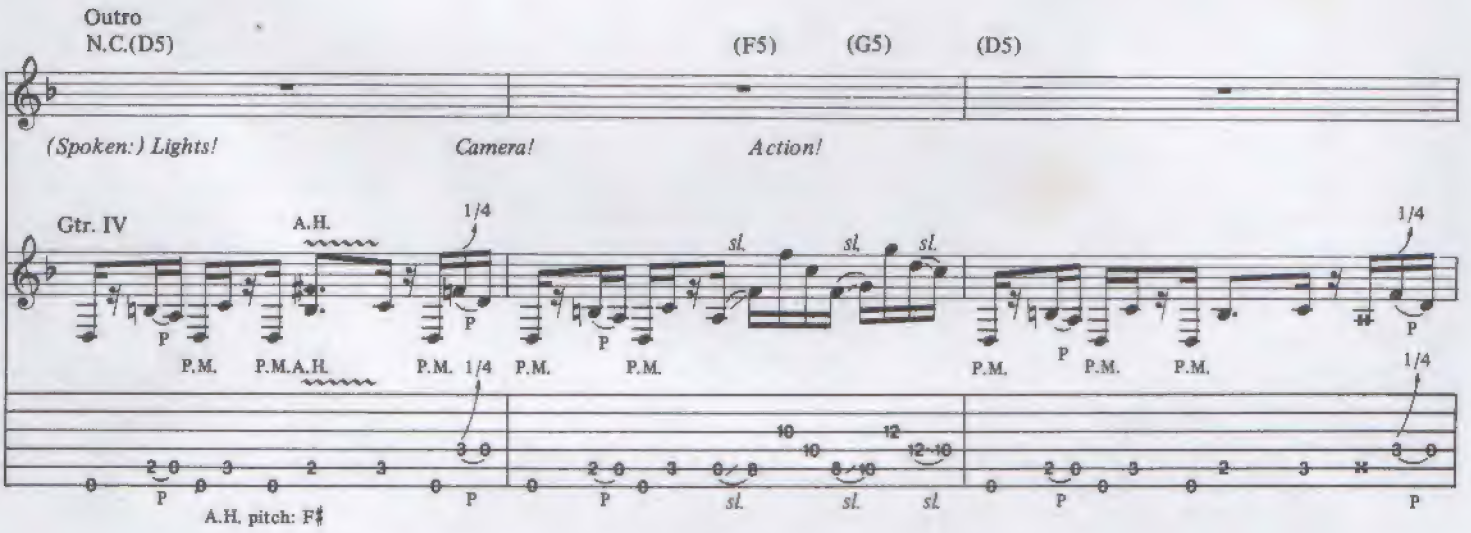

Chorus
w/Rhy. Fig. 1A
D5
C5
F5
G5
Pic-tures on the sil - ver screen.
Great-est thing you've ev - er seen.
A.H.
Gtr. III
sl.
P.M.
(15ma)
don't pick
A.H. pitch: A
w/Rhy. Fig. 1
Now her name is up in lights.
Ev - 'ry- thing turns out all right.
2½
trem. bar
(Gtr. III out)
w/string noise
2nd Verse
w/Rhy. Fig. 2
N.C.(D5)
(F5)
(G)
Dad-dy's lit - tle sweet-ie af - ter some damn rain - bow.
Oh, oh!
(D5)
N.C.
Got the big deal in the back of a lim - o,
a - hey.
Now
Pre-chorus
w/Rhy. Fig. 3 & Riff A
Asus2
B♭sus2
Fsus2
Gsus2
show biz is so thrill - ing. When that cam - 'ra rolls, she's will - ing.
(Oh
N.C.(E♭5)
They won't be - lieve it when they see what they're see in'.
no.)
(Oh no.)

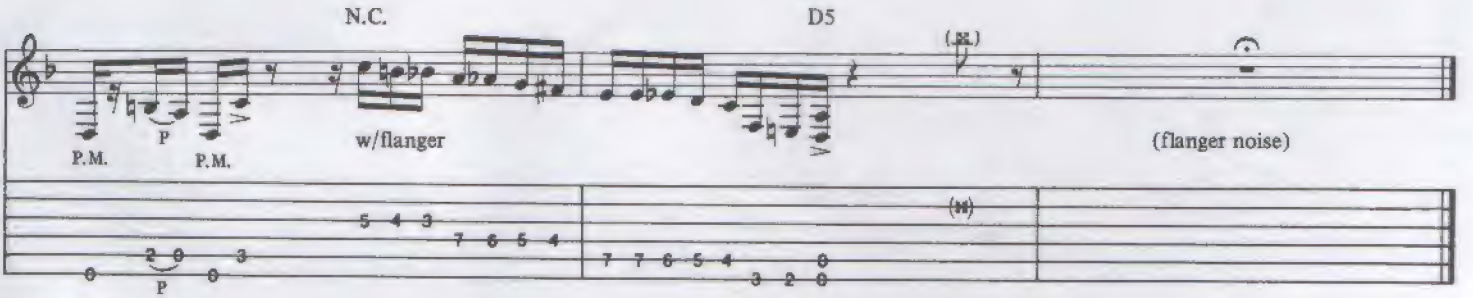

N.C.
A5
Interlude
E♭5
F5
E♭5
Go see ba - by now!
Gtr. IV
1/2
Full
w/flanger
pick slide
H
Bass: G F E♭ D
F5
B♭5
(E♭5)
(F5)
(F♭5)
(F5)
(B♭5)
sl.
(Spoken:) Hey,
N.C.
(Bass & drums)
you remember when that girl was prom queen? Oh, wow.
w/applause & hoots (next 8 bars)
Take it off!
Take it all off!
P.M.
Chorus
w/Rhy. Fig. 1A
D5
C5
F5
G5
Pic-tures on the sil - ver screen.
Great-est thing you've ev - er seen.


D5
C5
F5
G5
Now her name is up in lights.
Ev - 'ry - thing turns out all right.
Gtr. IV
P.M. let ring
H P
sl.
P.M.
Pre-chorus
w/last half of Riff A
N.C.(E♭5)
Now they be - lieve it,
now that they've seen it.
P.M.
H
N.C.
A5
N.C.
Go see ba - by
now!
Ah,
ha ha!
Gtr. III
pp don't pick (w/slide)
f
*1/4 step sharp.
w/flanger
sl. P
trem. bar
1/2
Bass: G F E♭ D


Chorus
w/Rhy. Fig. 1A
D5
C5
Pic - tures on the sil - ver screen.
Gtr. III
8va
let ring-
let ring
F5
G5
Great - est thing you've ev - er seen.
8va
P.M.
D5
C5
Now her name is up in lights.
Gtr. III
8va
let ring
Gtr. IV
P.M.
H P
*Rub R.H. (pinky side) back and forth across muted stgs.


F5
G5
N.C.
Ev - 'ry - thing turns out all right.
8va
loco
sl.
(Gtr. III out)
P.M.
P


Outro
N.C.(D5)
(F5)
(G5)
(D5)
(Spoken:) Lights!
Camera!
Action!
Gtr. IV
A.H.
1/4
P.M.
A.H. pitch: F♯

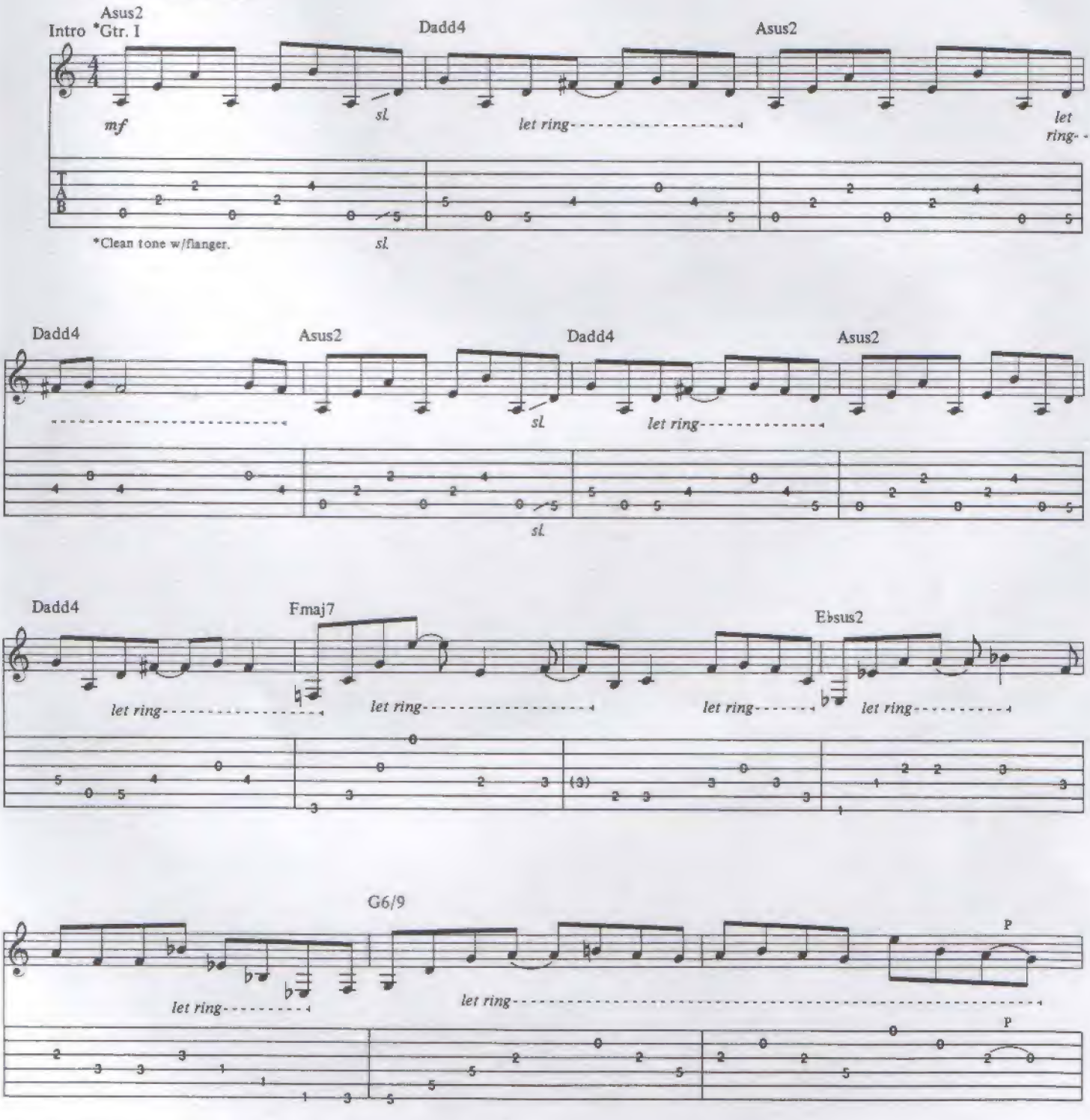

N.C.
D5
w/flanger
(flanger noise)
P.M.
P

HEAR ABOUT IT LATER

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 126



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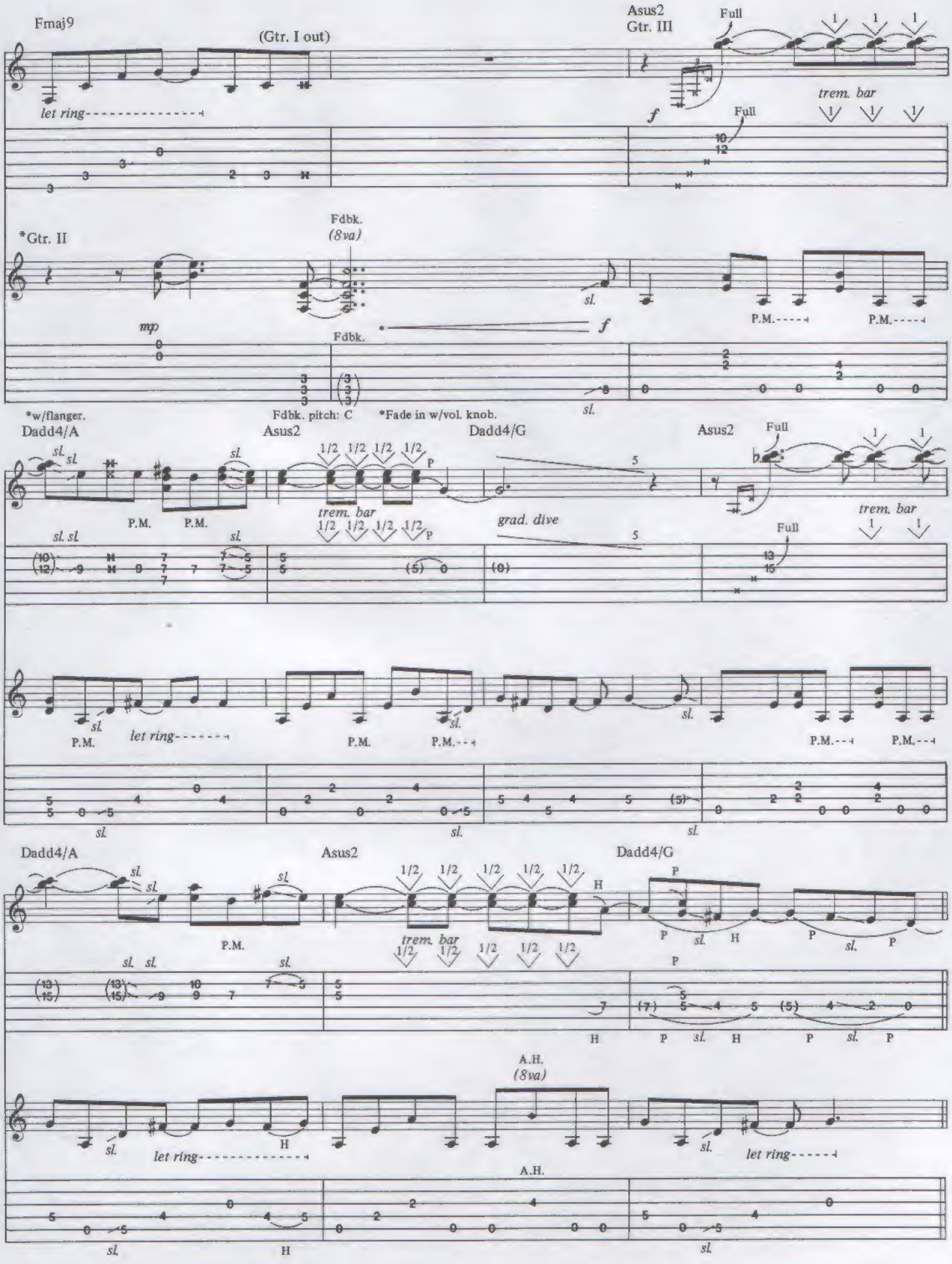
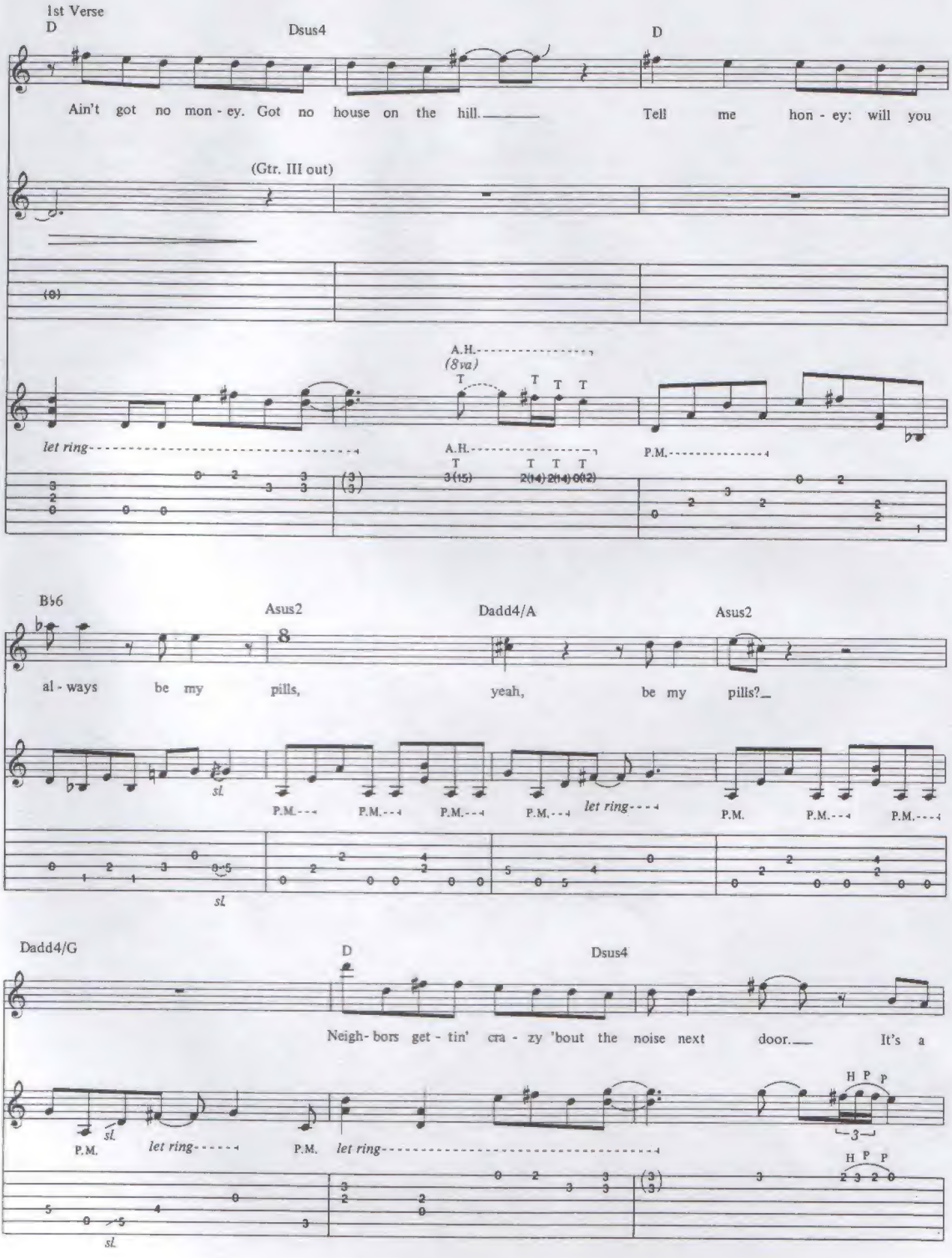
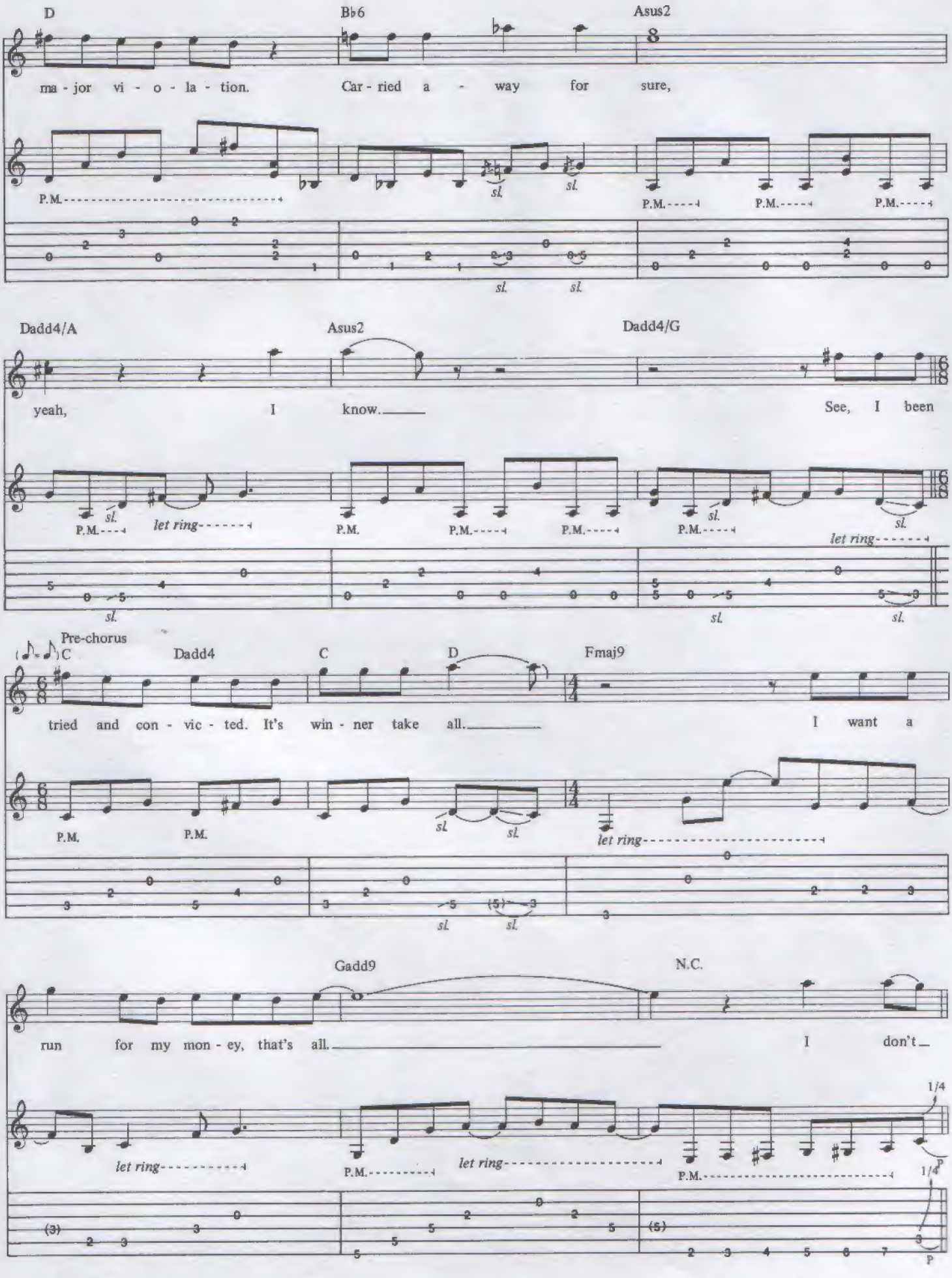
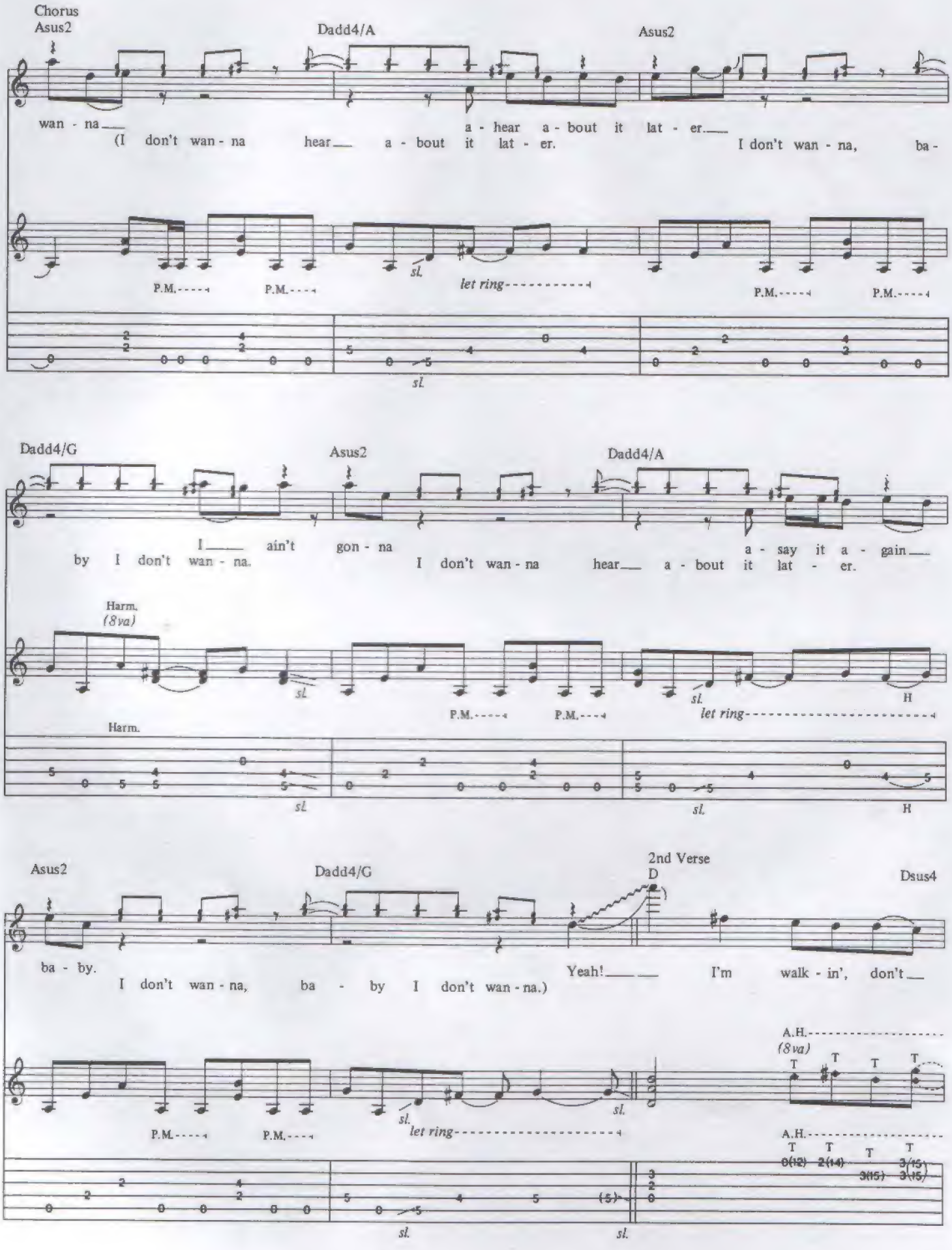
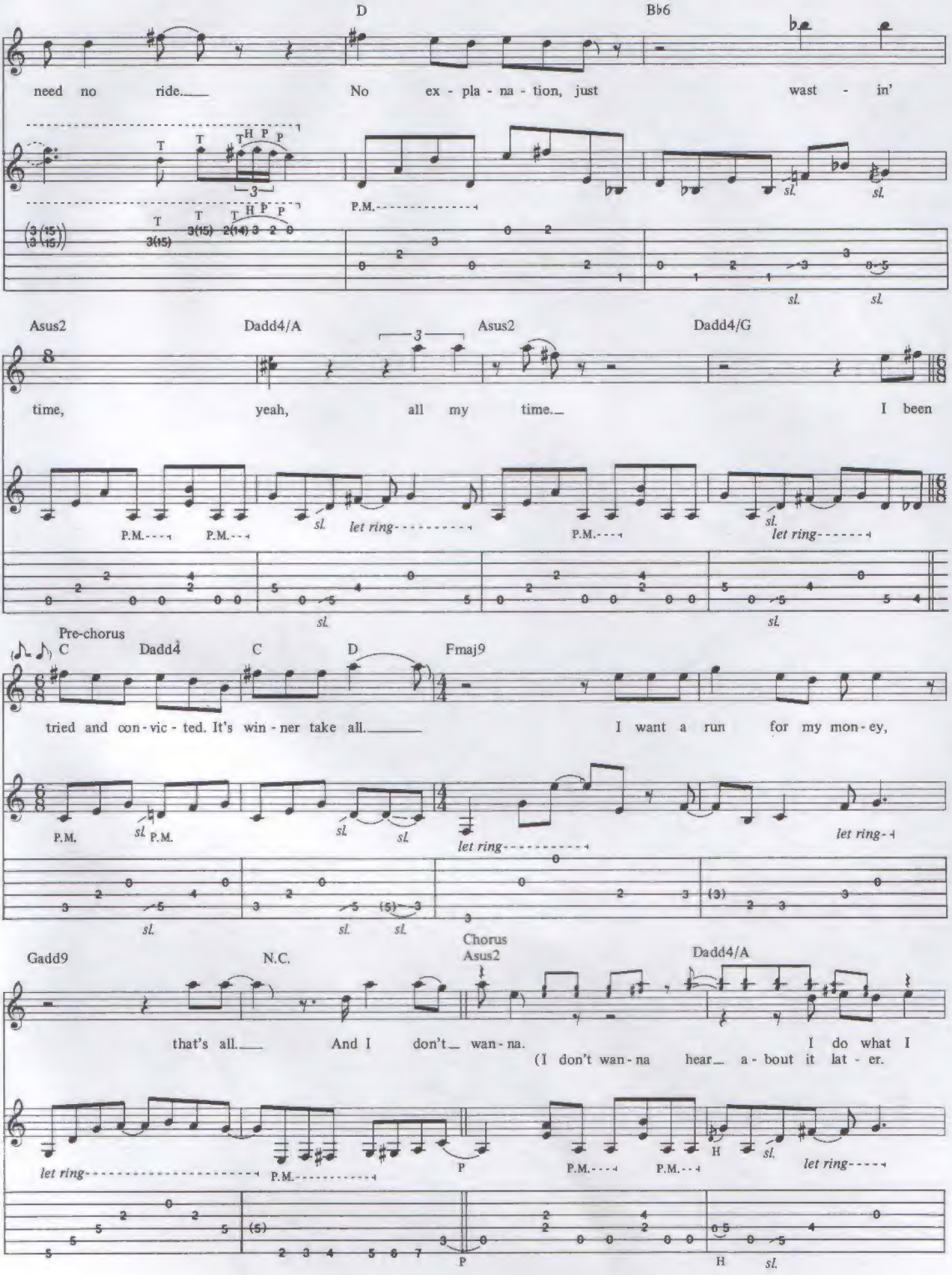
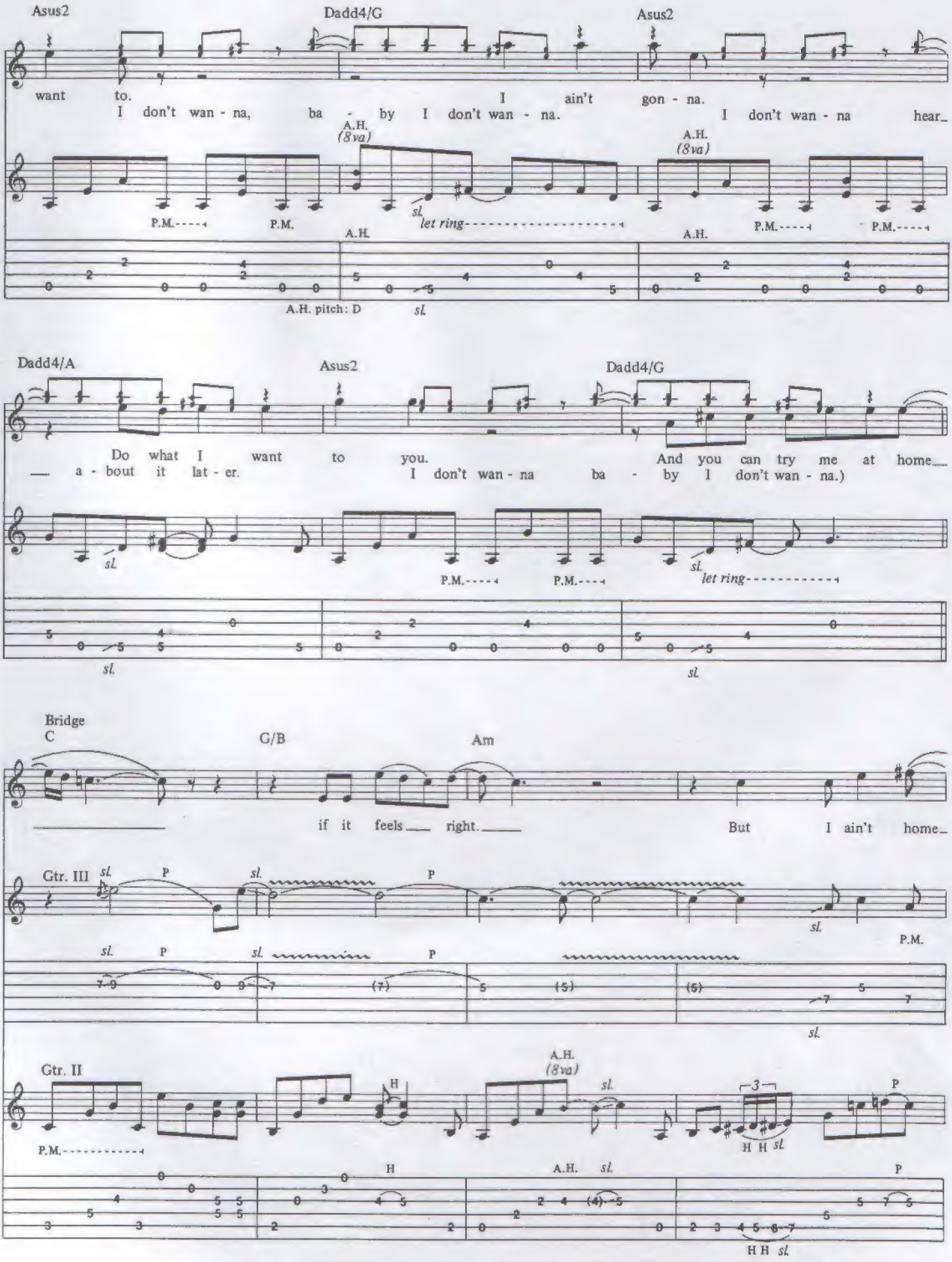

Fmaj9
(Gtr. I out)
let ring
Asus2
Gtr. III
Full
trem. bar
*Gtr. II
Fdbk.
(8va)
mp
Fdbk.
P.M.
*w/flanger.
Fdbk. pitch: C
*Fade in w/vol. knob.
Dadd4/A
Asus2
Dadd4/G
trem. bar
grad. dive
Dadd4/A
Asus2
Dadd4/G
A.H.
(8va)
A.H.

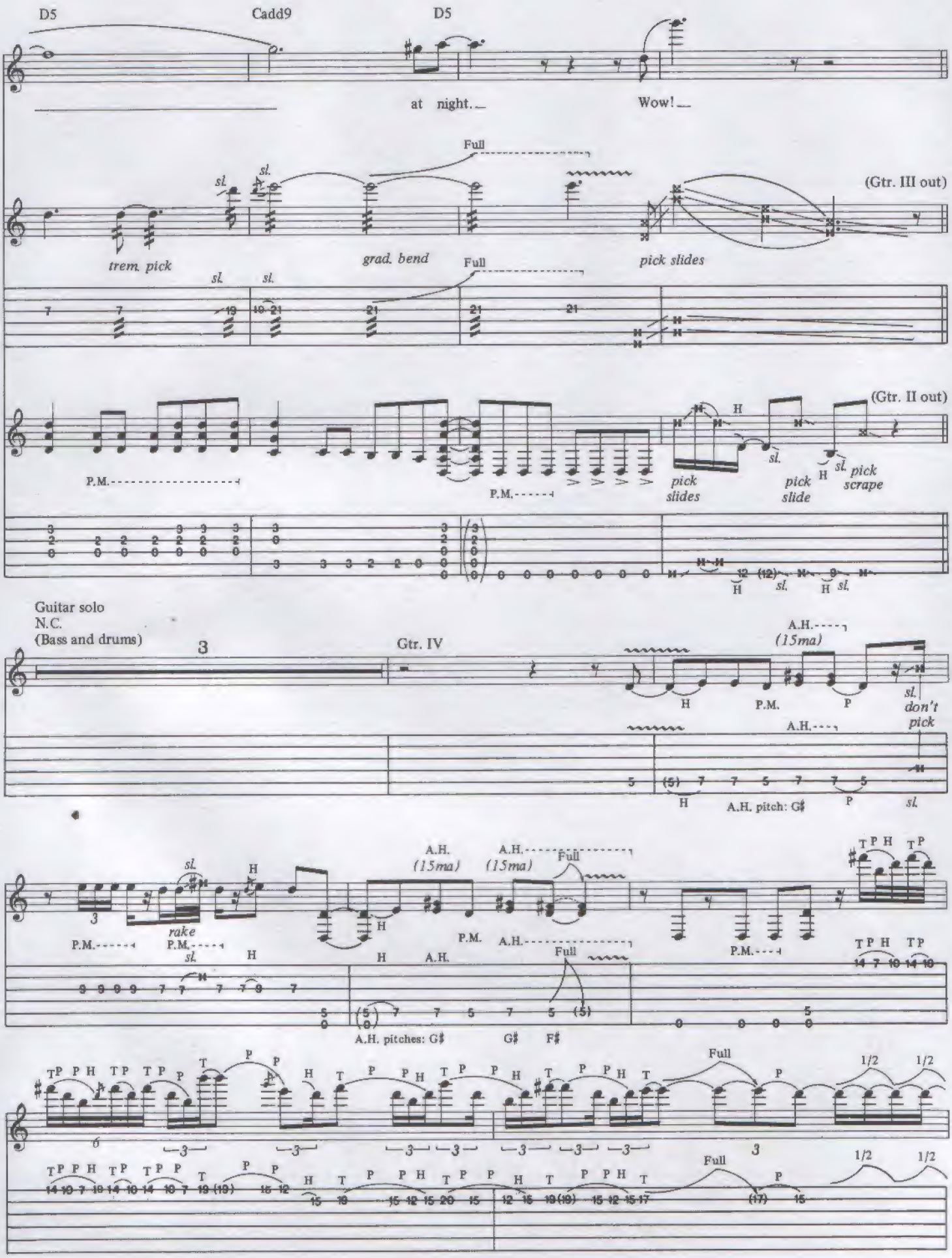

1st Verse
D
Dsus4
D
Ain't got no mon - ey. Got no house on the hill. Tell me hon - ey: will you
(Gtr. III out)
(0)
A.H.
(8va)
let ring
A.H.
P.M.
B♭6
Asus2
Dadd4/A
Asus2
al - ways be my pills, yeah, be my pills?
sl.
P.M.
let ring
Dadd4/G
D
Dsus4
Neigh- bors get - tin' cra - zy 'bout the noise next door. It's a
H P P
sl.
let ring

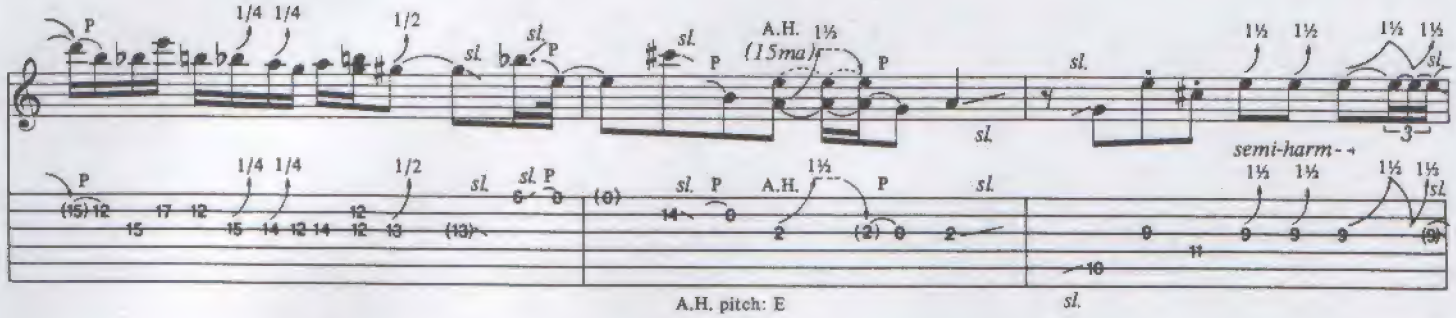

D
B♭6
Asus2
ma - jor vi - o - la - tion.
Car - ried a - way for sure,
P.M.
sl.
Dadd4/A
Asus2
Dadd4/G
yeah, I know.
See, I been
let ring
Pre-chorus
C
Dadd4
C
D
Fmaj9
tried and con - vic - ted. It's win - ner take all.
I want a
Gadd9
N.C.
run for my mon - ey, that's all.
I don't
1/4
P

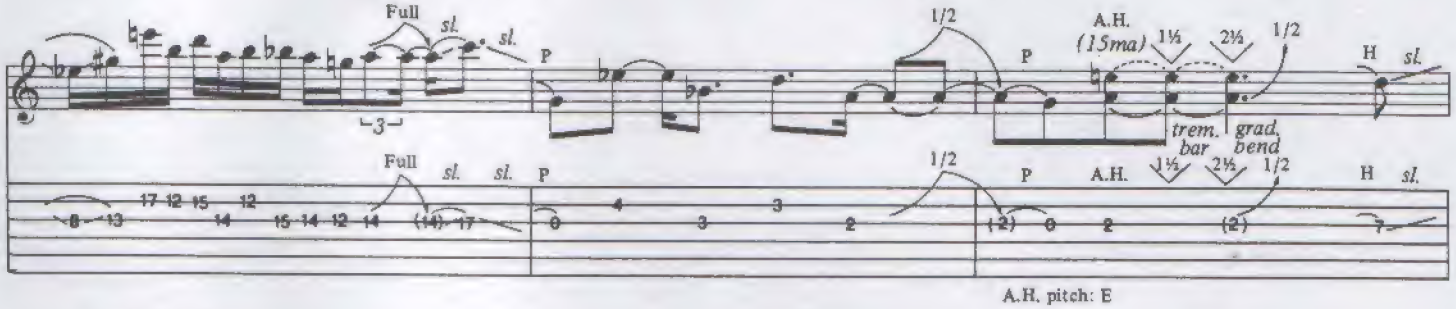

Chorus
Asus2
Dadd4/A
Asus2
wan - na
(I don't wan - na
hear
a - bout it lat - er.)
a - hear a - bout it lat - er.
I don't wan - na, ba -
P.M.
P.M.
sl.
let ring
P.M.
P.M.
sl.
Dadd4/G
Asus2
Dadd4/A
by I don't wan - na.
I ain't gon - na
I don't wan - na
hear
a - say it a - gain
a - bout it lat - er.
Harm.
(8va)
Harm.
sl.
P.M.
P.M.
sl.
let ring
H
sl.
sl.
H
Asus2
Dadd4/G
2nd Verse
D
Dsus4
ba - by.
I don't wan - na, ba - by I don't wan - na.)
Yeah!
I'm walk - in', don't
A.H.
(8va)
T T T T
P.M.
P.M.
sl.
let ring
sl.
A.H.
T T T T
0(12) 2(14) 3(15) 3(15)
sl.
sl.

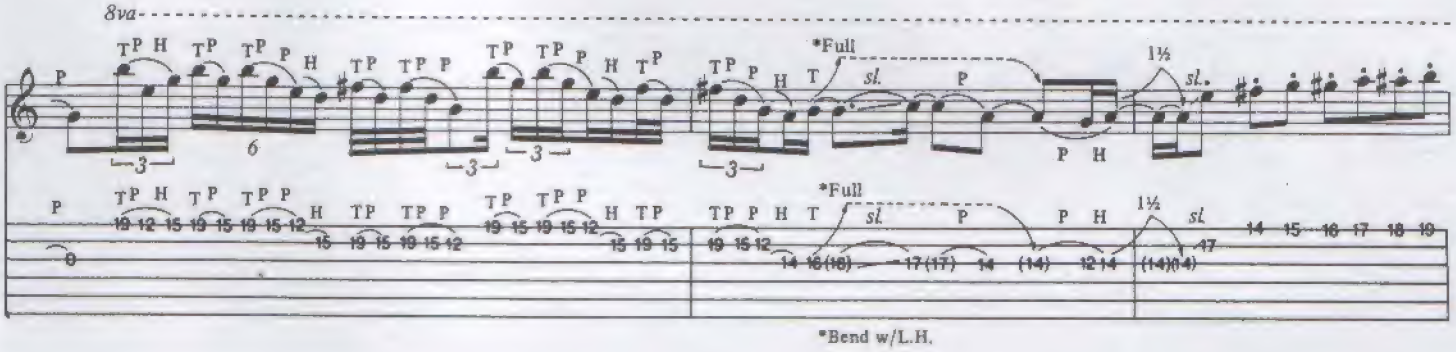

D
Bb6
need no ride.
No ex - pla - na - tion, just wast - in'
P.M.
sl.
Asus2
Dadd4/A
Asus2
Dadd4/G
time, yeah, all my time.
I been
let ring
Pre-chorus
C
Dadd4
C
D
Fmaj9
tried and con - vic - ted. It's win - ner take all.
I want a run for my mon - ey,
Gadd9
N.C.
Chorus
Asus2
Dadd4/A
that's all.
And I don't wan - na.
I do what I
(I don't wan - na hear about it lat - er.
P
H

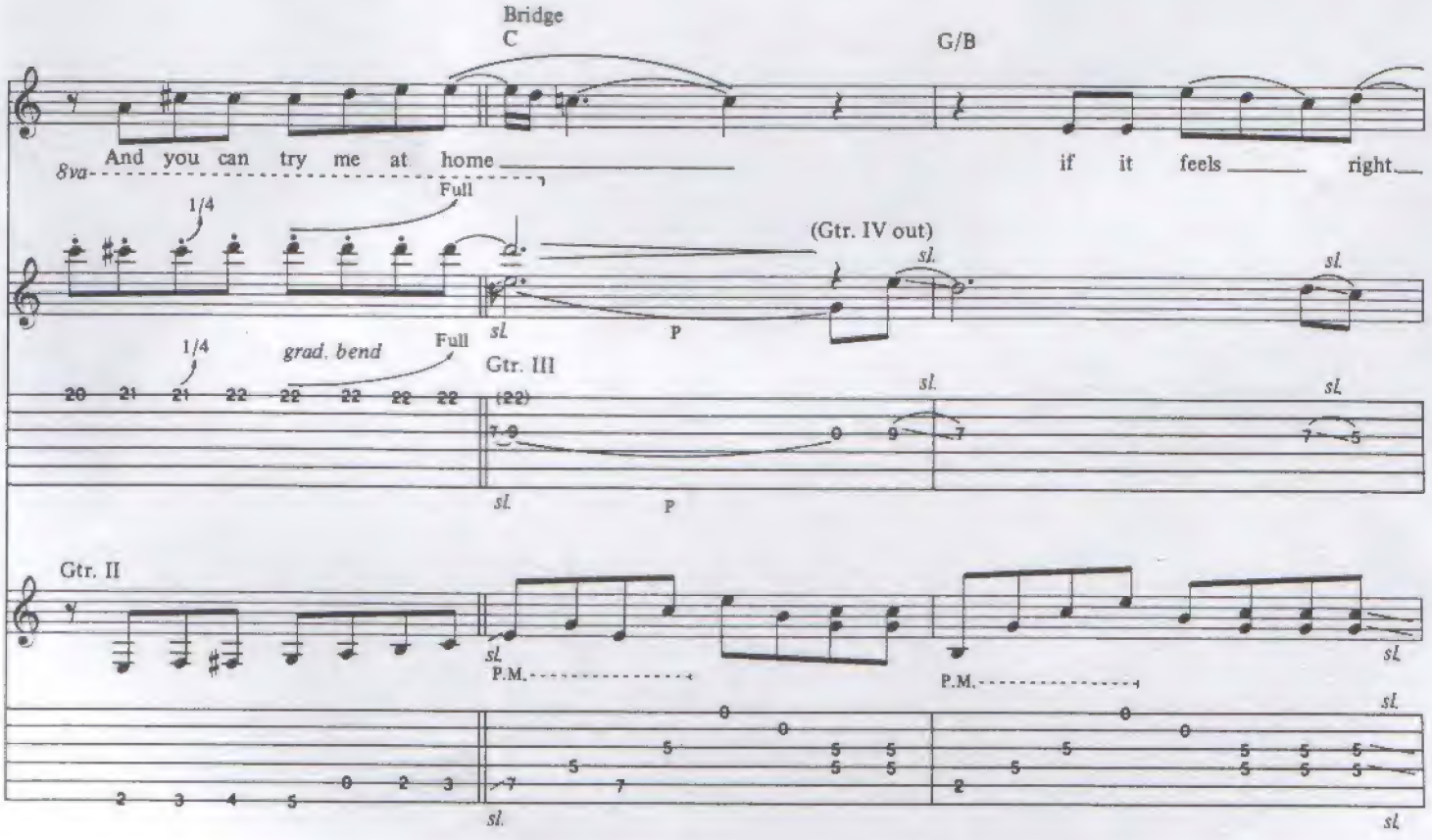

Asus2
Dadd4/G
Asus2
want to.
I don't wan - na, ba - by I don't wan - na.
I ain't gon - na.
I don't wan - na hear_
A.H. (8va)
A.H. (8va)
P.M.
P.M.
sl.
let ring
A.H.
A.H.
P.M.
P.M.
A.H. pitch: D
sl.
Dadd4/A
Asus2
Dadd4/G
Do what I want to you.
And you can try me at home_
_ a - bout it lat - er.
I don't wan - na ba - by I don't wan - na.)
sl.
P.M.
P.M.
sl.
let ring
sl.
sl.
Bridge
C
G/B
Am
if it feels_ right._
But I ain't home_
Gtr. III
sl.
P
sl.
P
sl.
P.M.
sl.
P
sl.
P
sl.
Gtr. II
A.H. (8va)
H
sl.
3
P
P.M.
H
A.H.
sl.
P
H H sl.
H H sl.

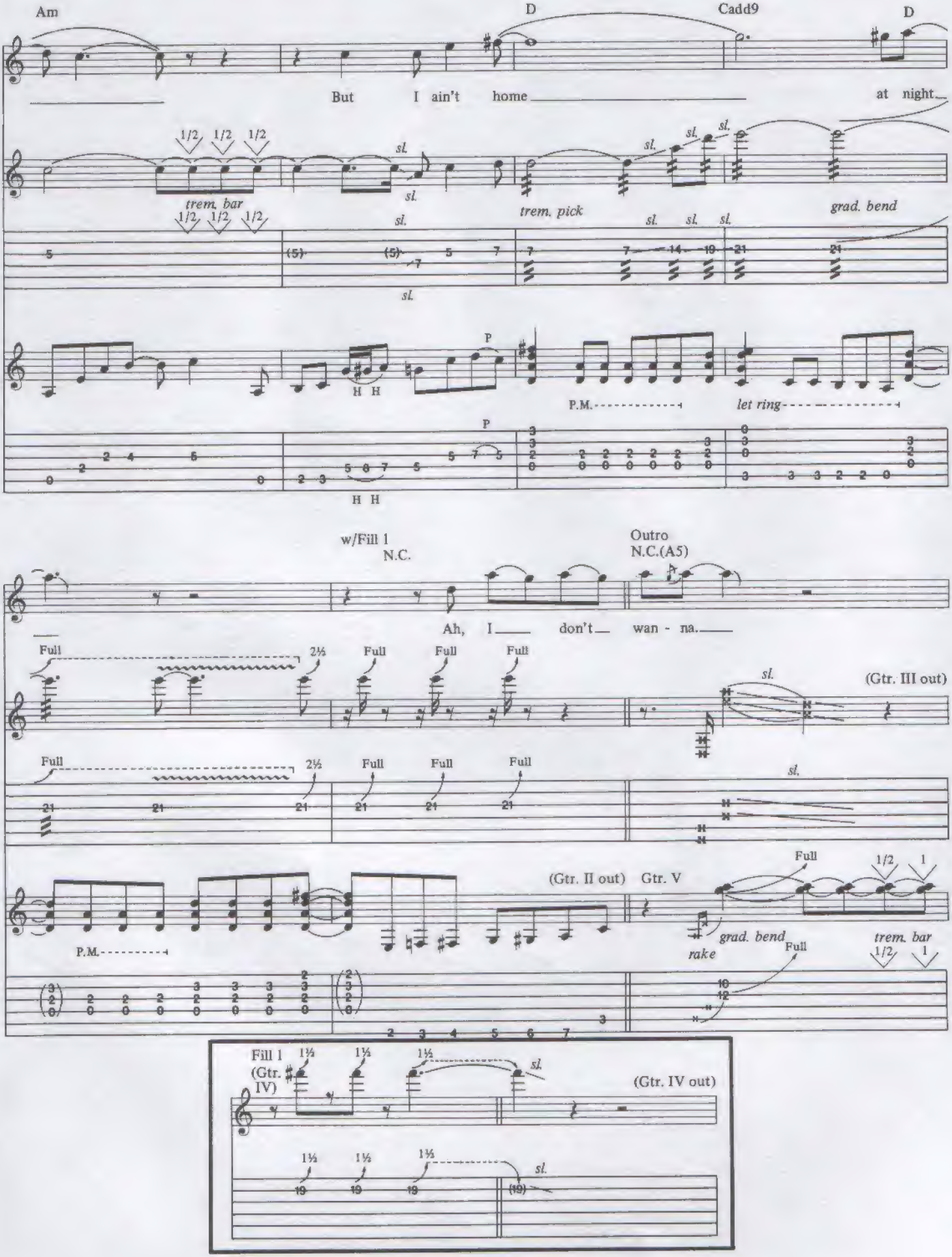

D5
Cadd9
D5
at night.
Wow!
Full
sl.
trem. pick
grad. bend
pick slides
(Gtr. III out)
(Gtr. II out)
P.M.
pick slides
pick slide
pick scrape
Guitar solo
N.C.
(Bass and drums)
Gtr. IV
A.H. (15ma)
don't pick
A.H. pitch: G♯
rake
A.H. pitches: G♯ G♯ F♯
1/2

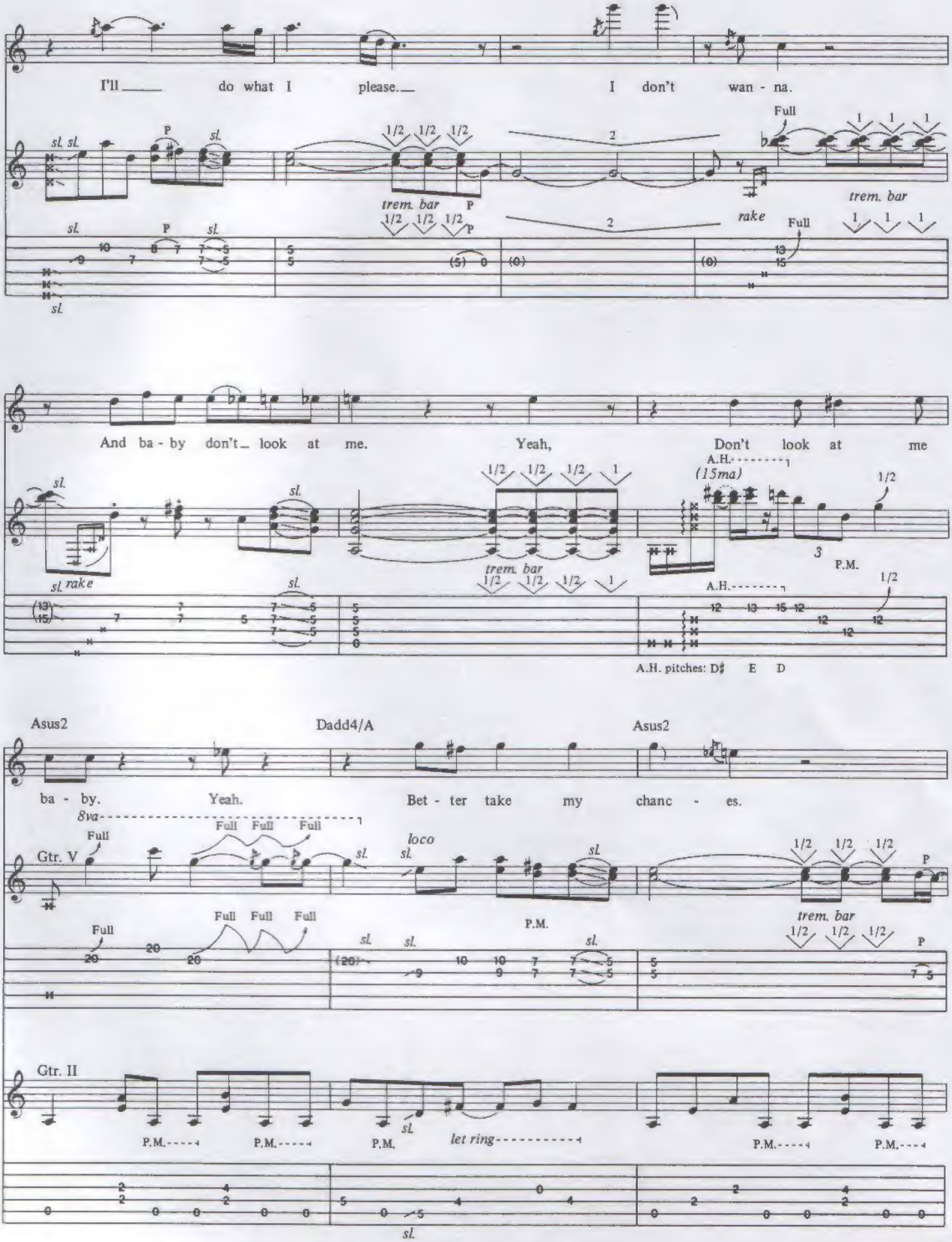

A.H. pitch: E


A.H. pitch: E


*Bend w/L.H.

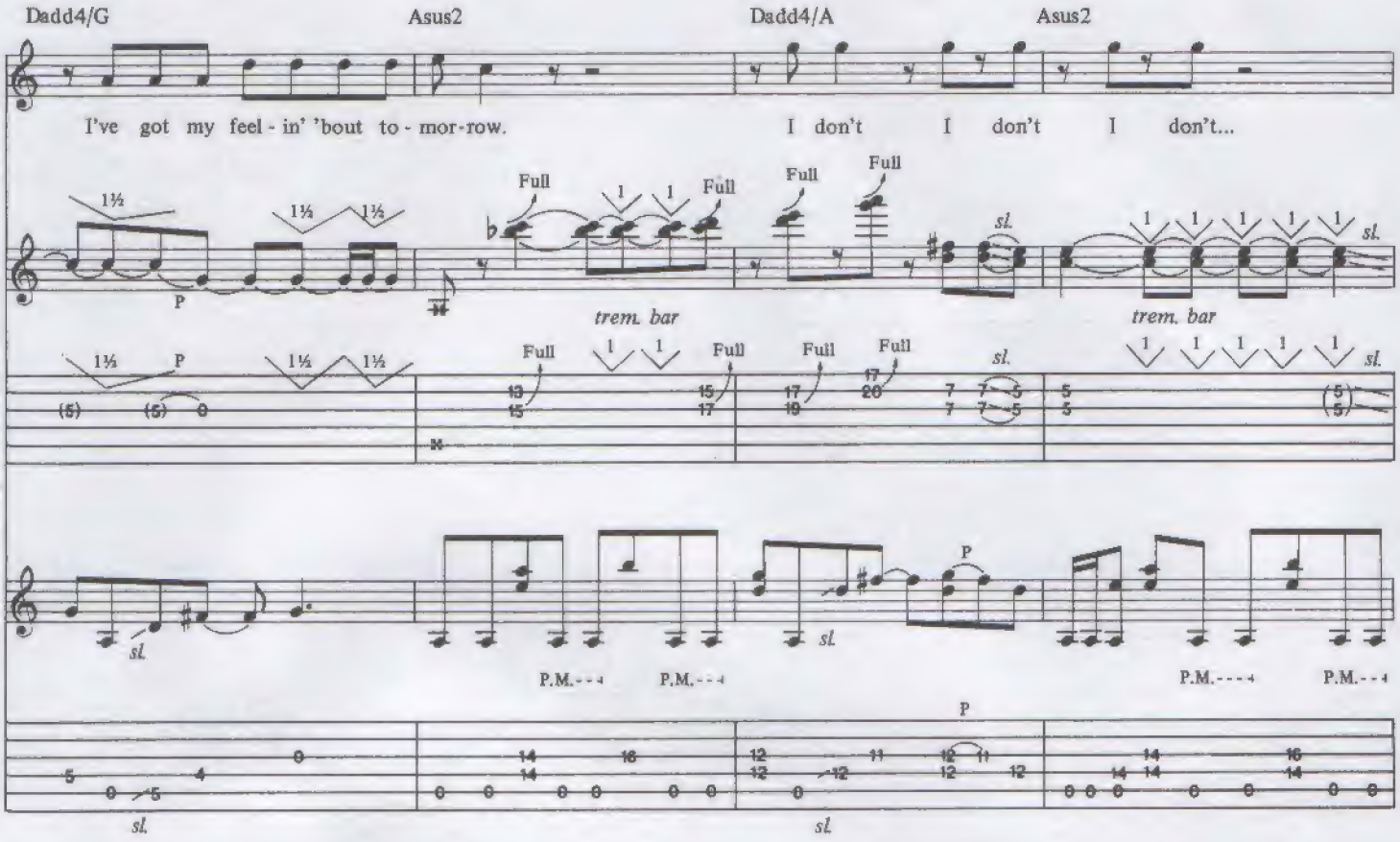

Bridge
C
G/B
And you can try me at home
if it feels right
(Gtr. IV out)
Gtr. III
Gtr. II
P.M.
P.M.

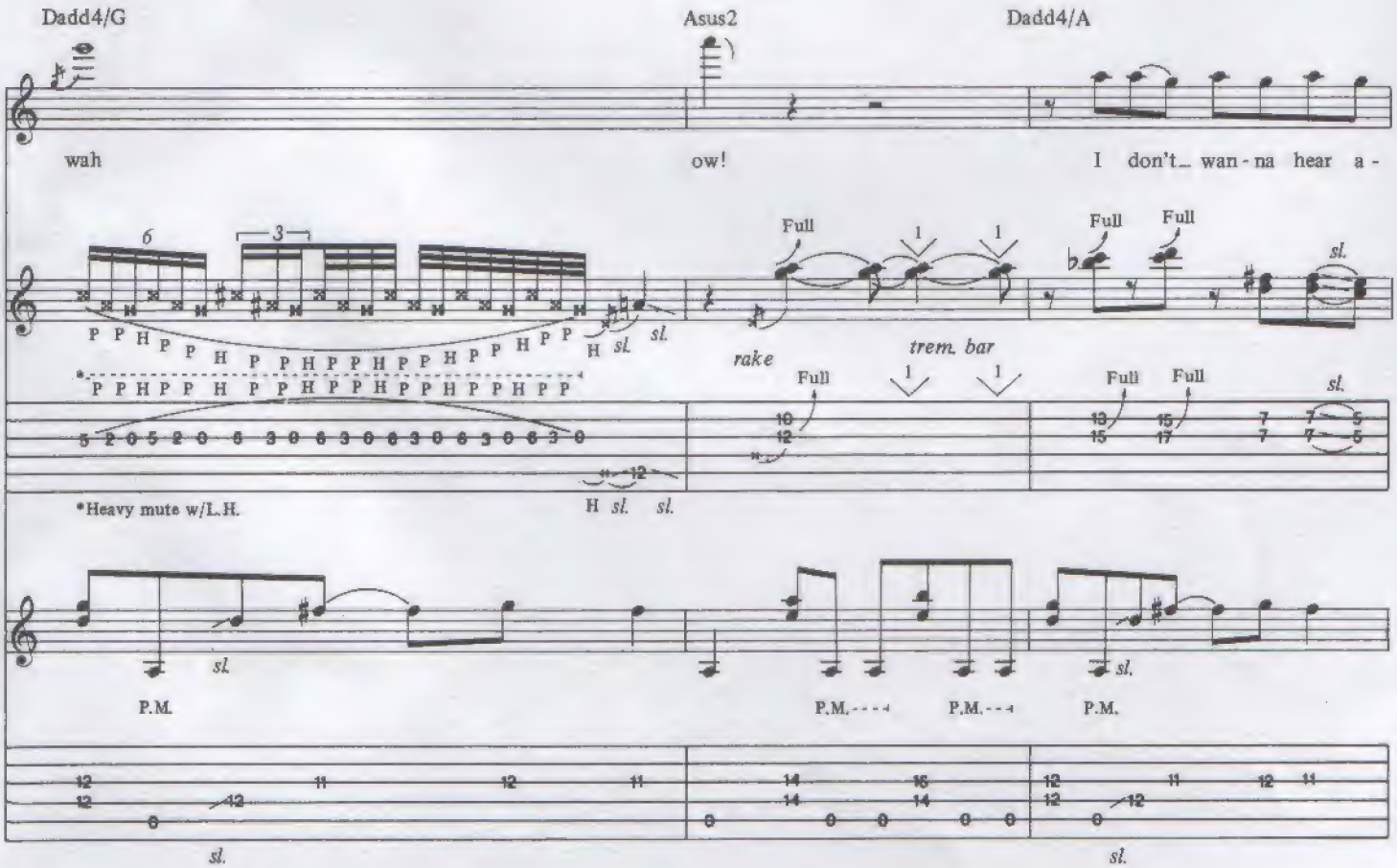

Am
D
Cadd9
D
But I ain't home at night
1/2 1/2 1/2
sl.
trem. bar
trem. pick
grad. bend
P
H H
P.M.
let ring
w/Fill 1
N.C.
Outro
N.C.(A5)
Ah, I don't wan - na.
Full
2½
(Gtr. III out)
(Gtr. II out)
Gtr. V
rake
1/2
1
Fill 1
(Gtr. IV)
1½
(Gtr. IV out)
(19)

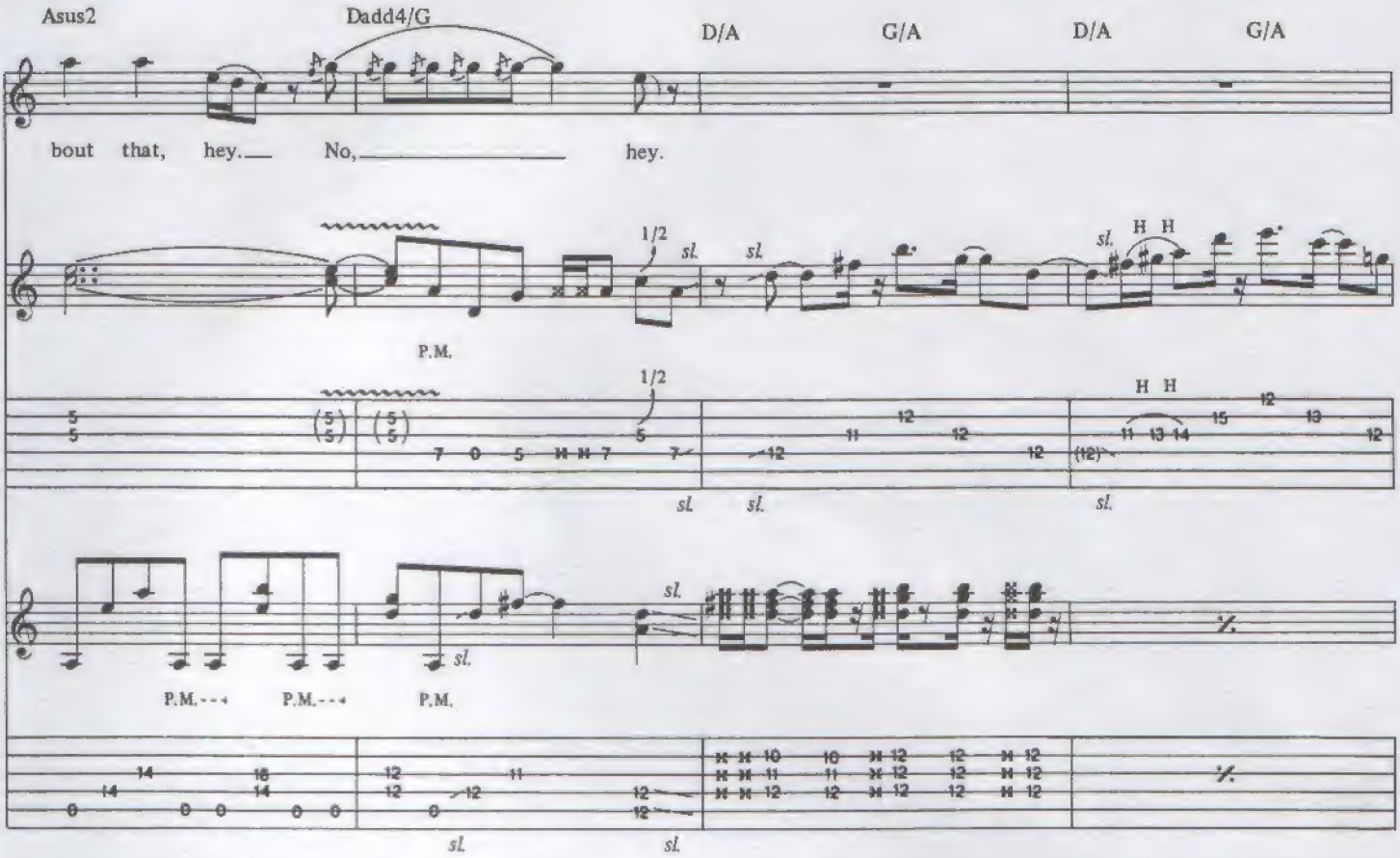

I'll do what I please. I don't wan - na.

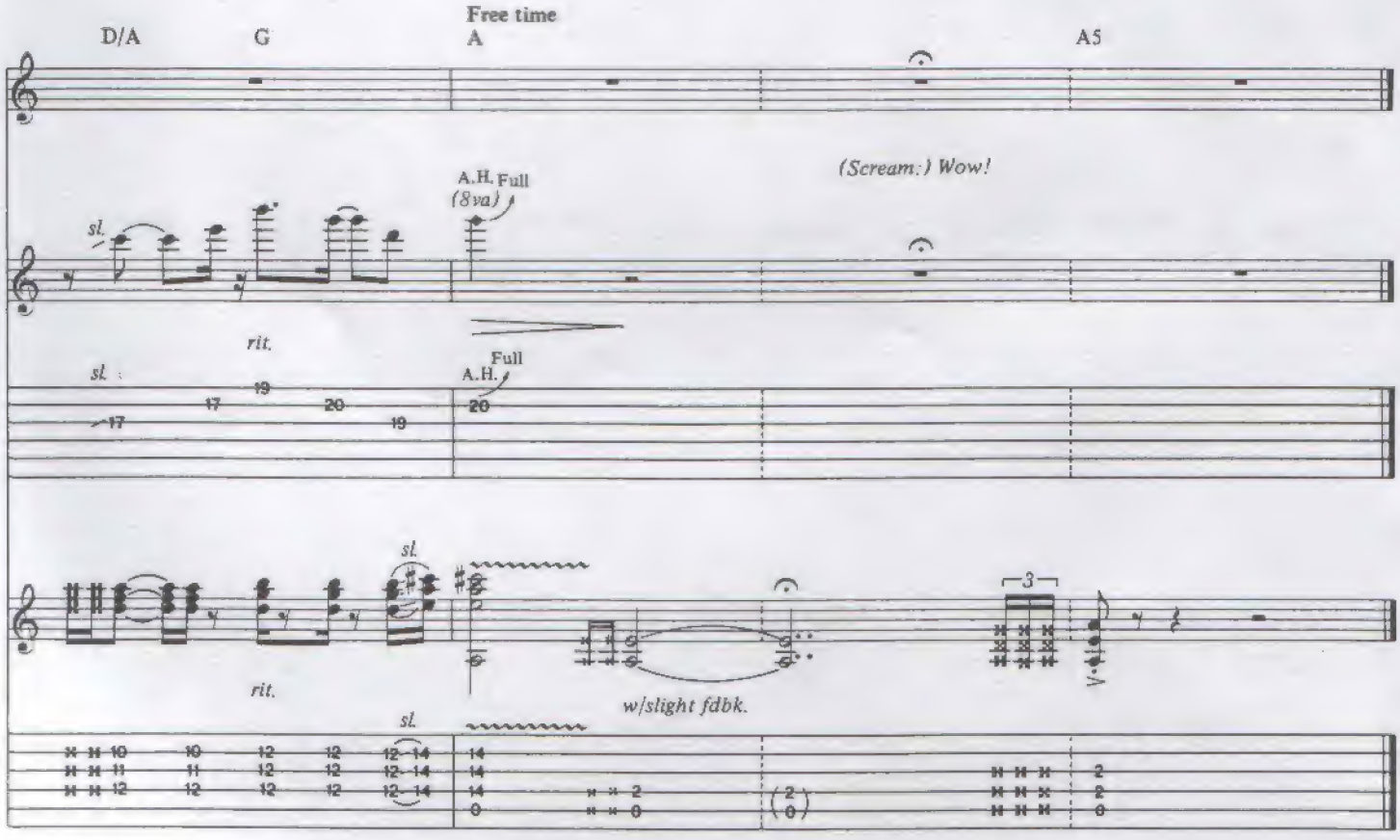
And ba - by don't look at me. Yeah, Don't look at me

Asus2 Dadd4/A Asus2
ba - by. Yeah. Bet - ter take my chanc - es.


Dadd4/G
Asus2
Dadd4/A
Asus2
I've got my feel - in' 'bout to - mor-row.
I don't I don't I don't...
trem. bar
trem. bar
P.M.
P.M.
P.M.
P.M.


Dadd4/G
Asus2
Dadd4/A
wah
ow!
I don't_ wan - na hear a -
rake
trem. bar
*Heavy mute w/L.H.
P.M.
P.M.
P.M.
P.M.


Asus2
Dadd4/G
D/A
G/A
D/A
G/A
bout that, hey. No, hey.
P.M.
P.M.
P.M.
P.M.
1/2
sl.
H H


D/A
G
Free time
A
A5
(Scream:) Wow!
A.H. Full
(8va)
sl.
rit.
Full
A.H.
w/slight fdbk.

SUNDAY AFTERNOON IN THE PARK

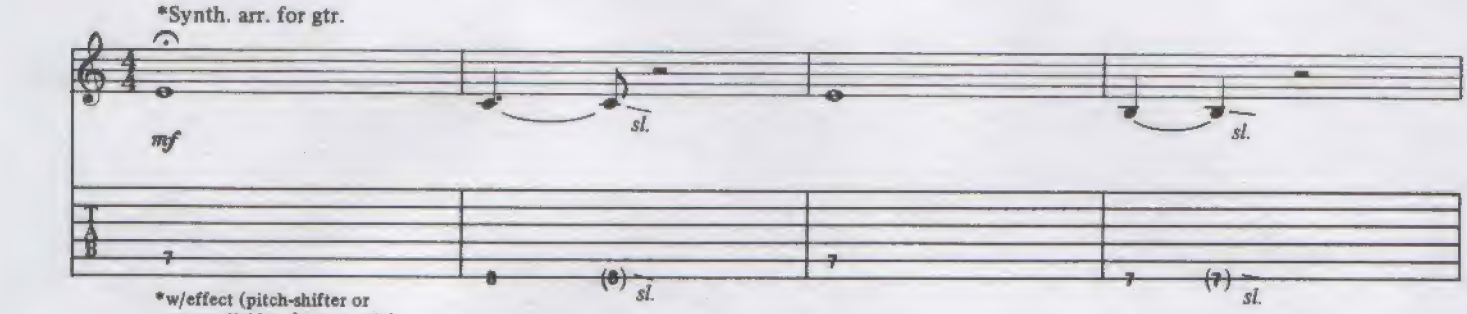
Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 2 whole steps:
⑥ = C ③ = E♭
⑤ = F ② = G
④ = B♭ ① = C

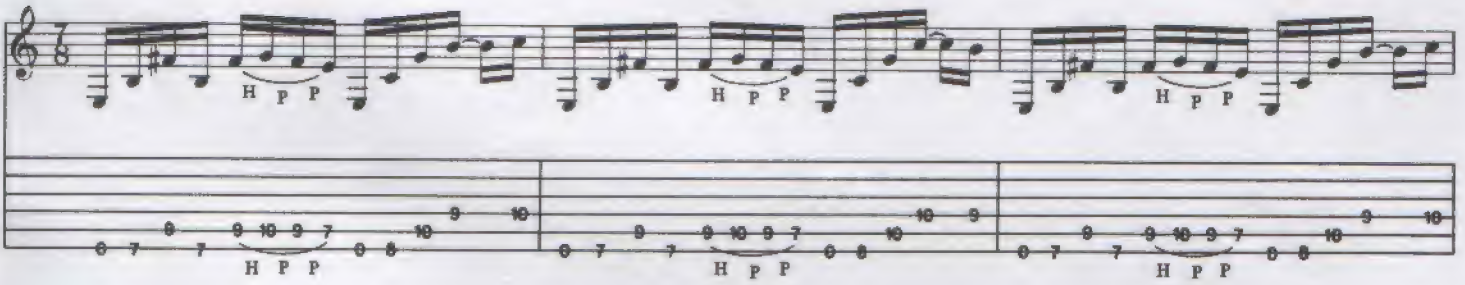
Slowly ♩ = 64

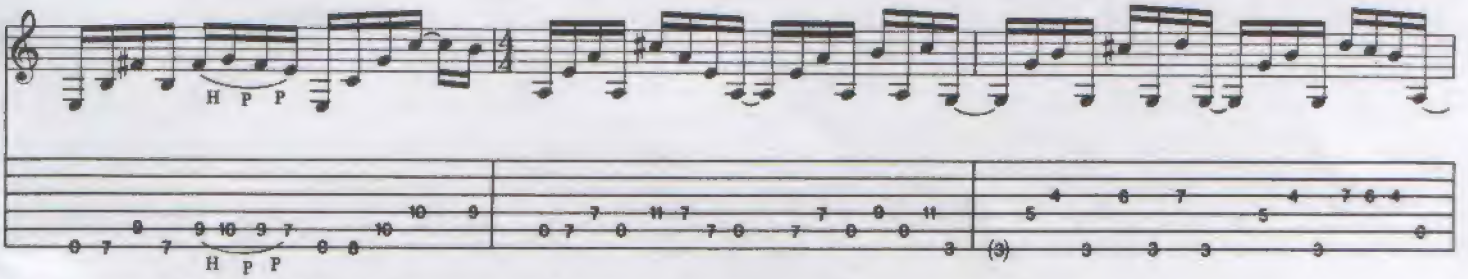
N.C.

*Synth. arr. for gtr.



*w/effect (pitch-shifter or octave divider, for example) that doubles melody an octave lower.





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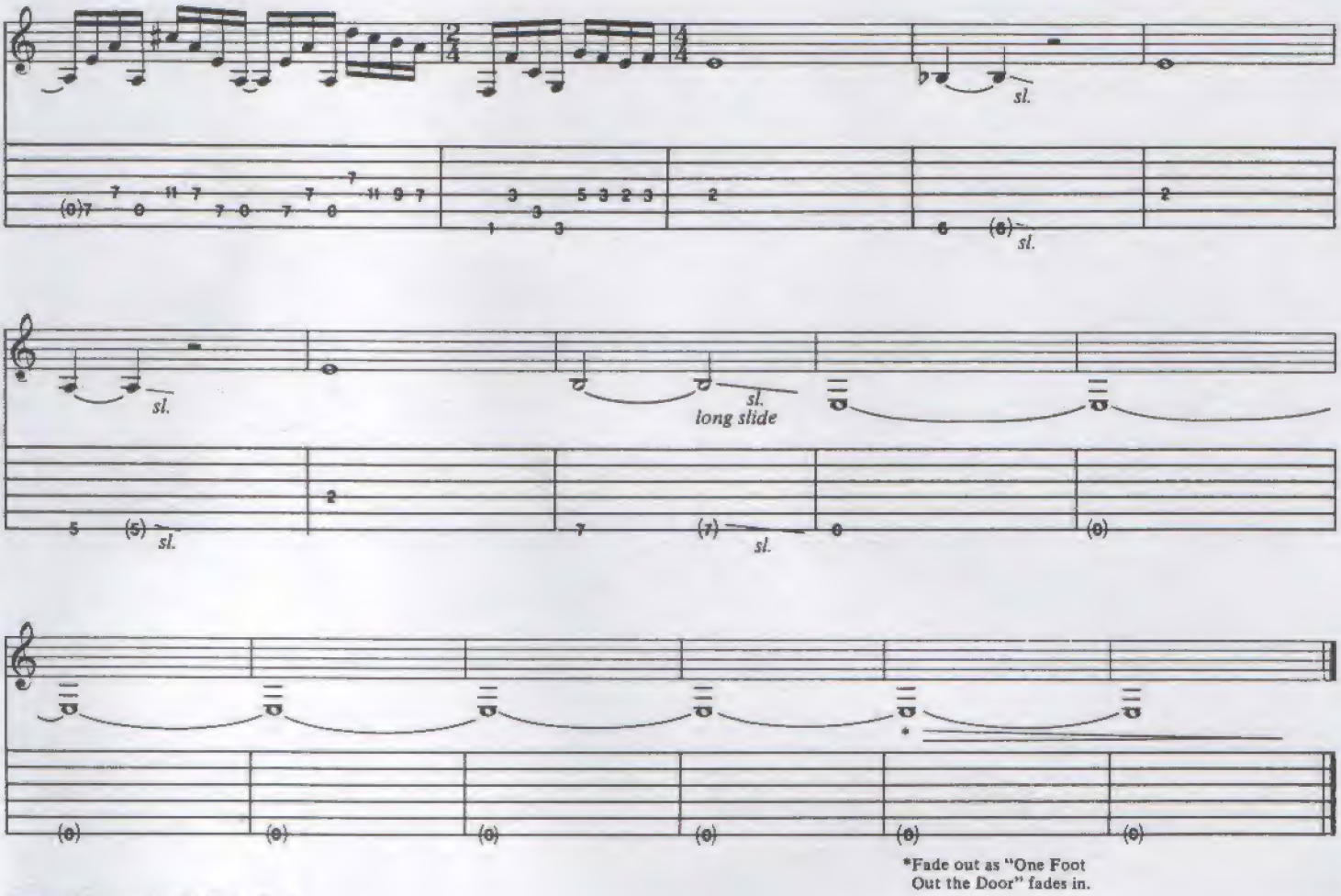
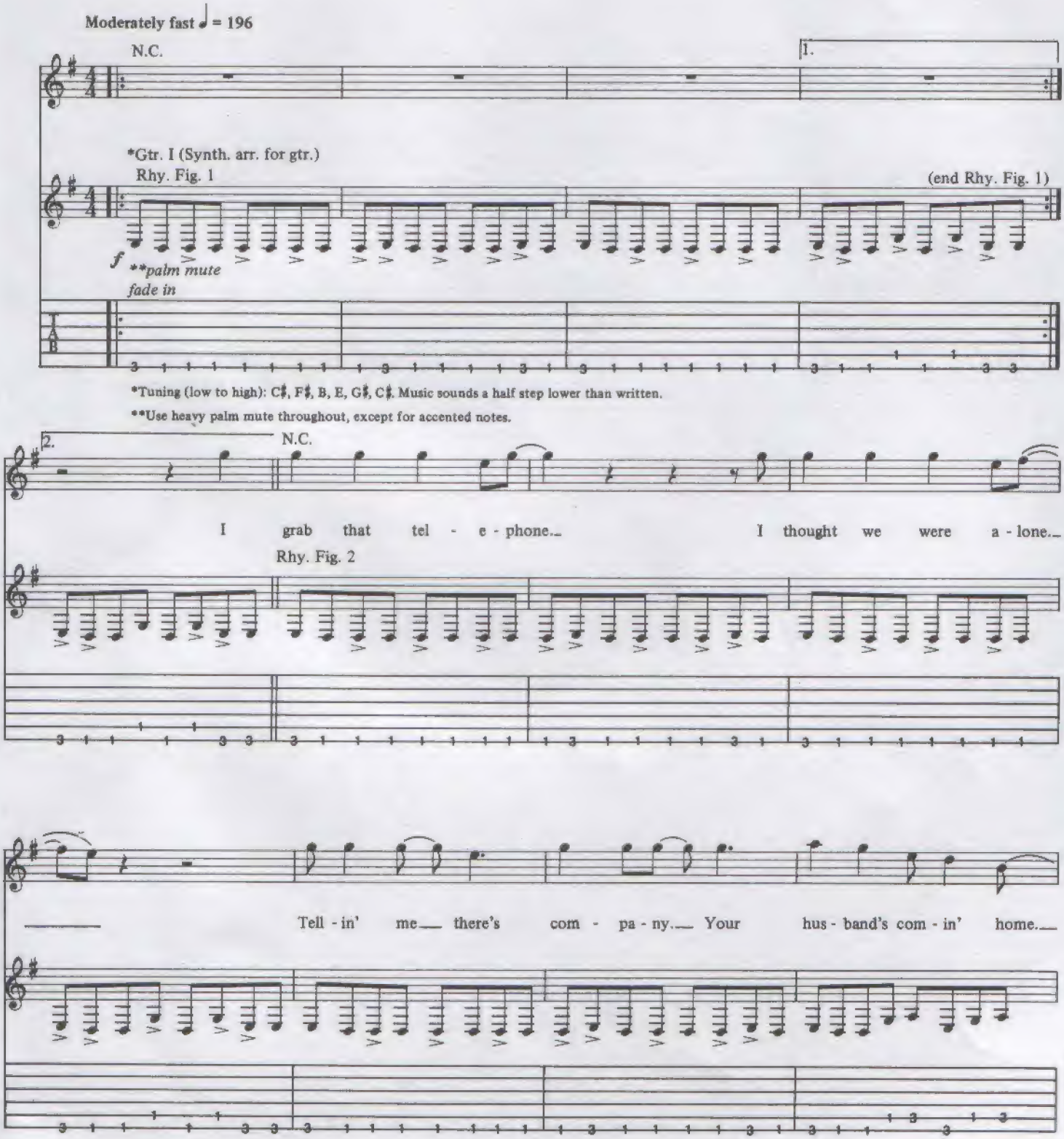

sl.
sl.
sl.
long slide
sl.
sl.
*Fade out as "One Foot Out the Door" fades in.

ONE FOOT OUT THE DOOR

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH



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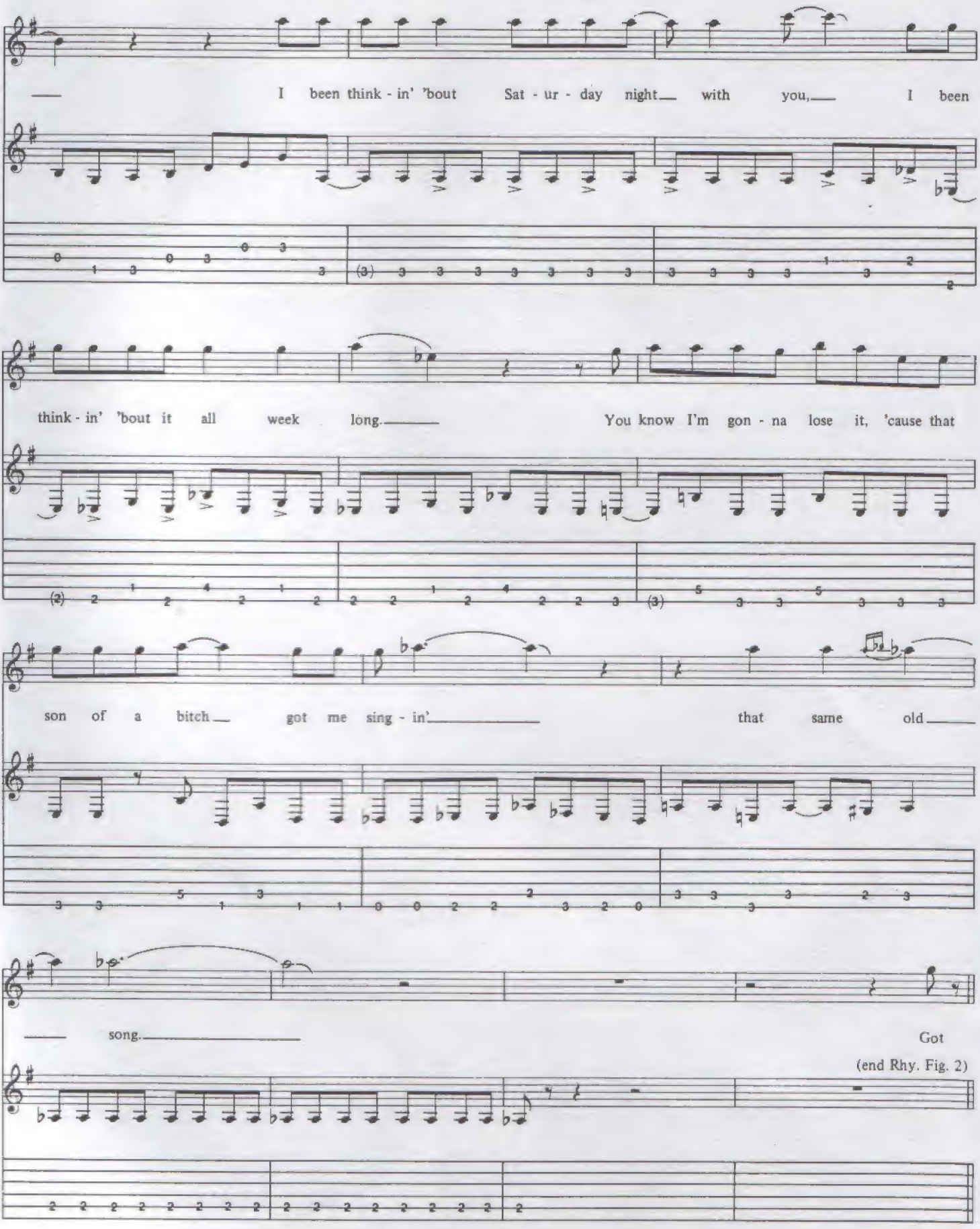
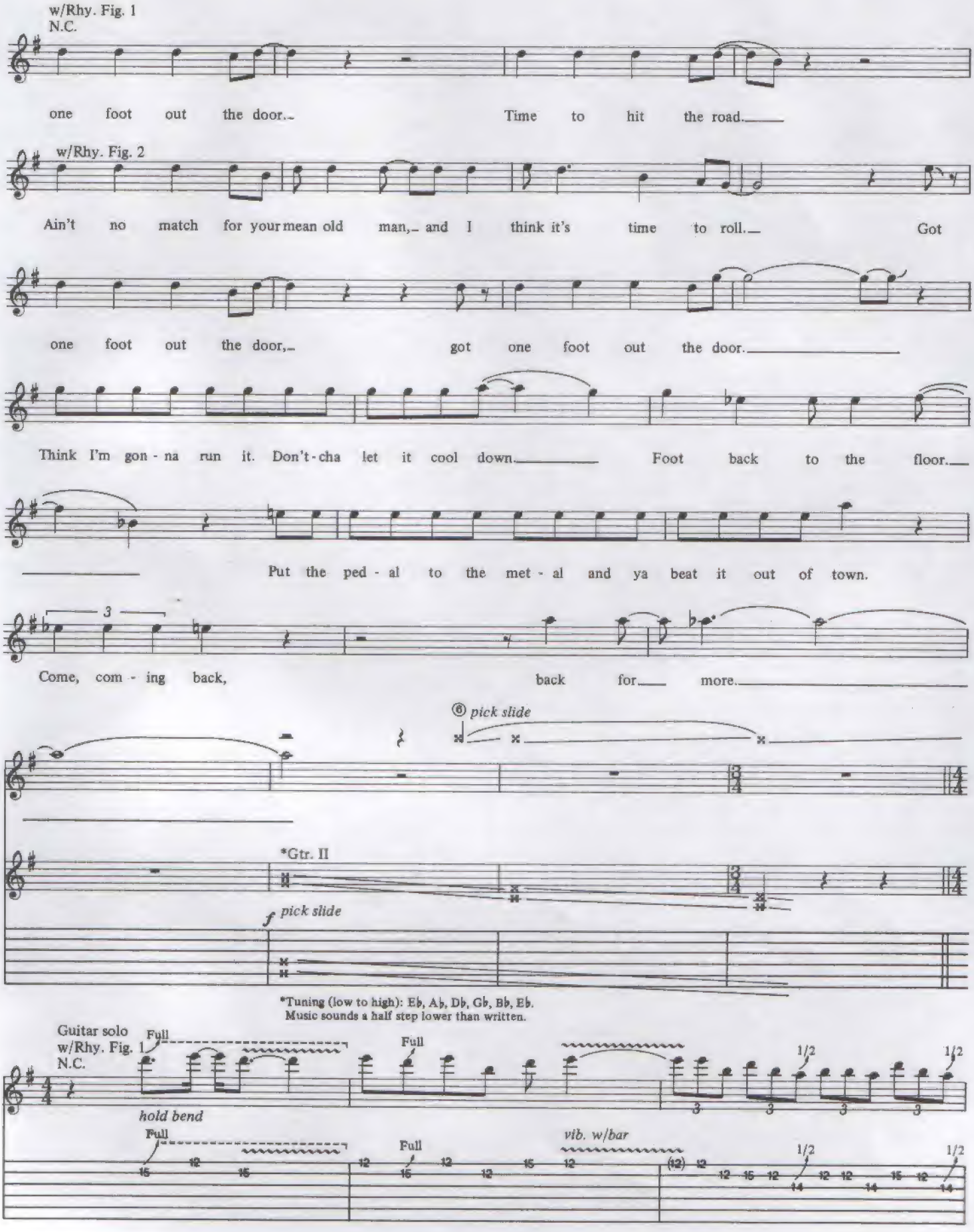
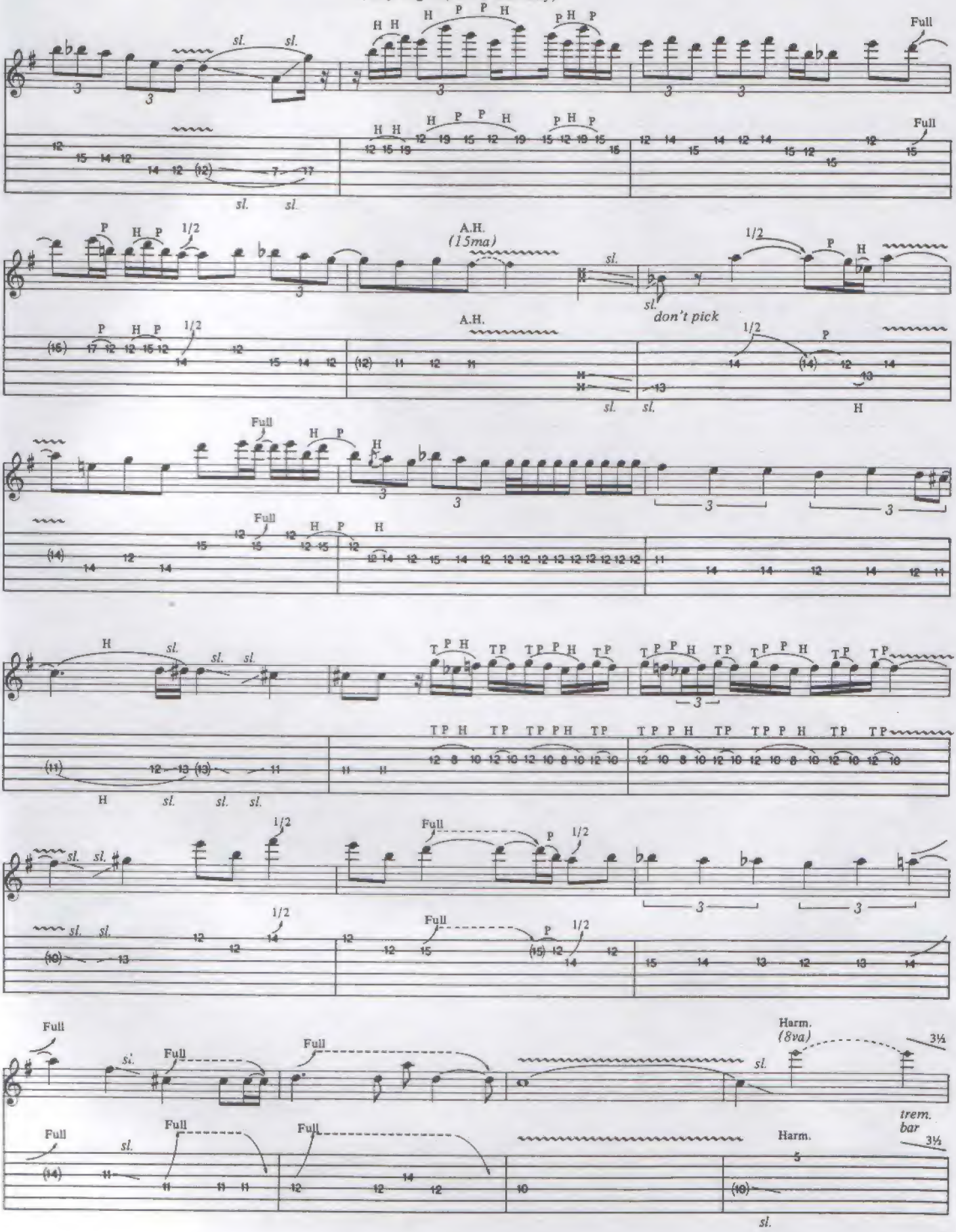
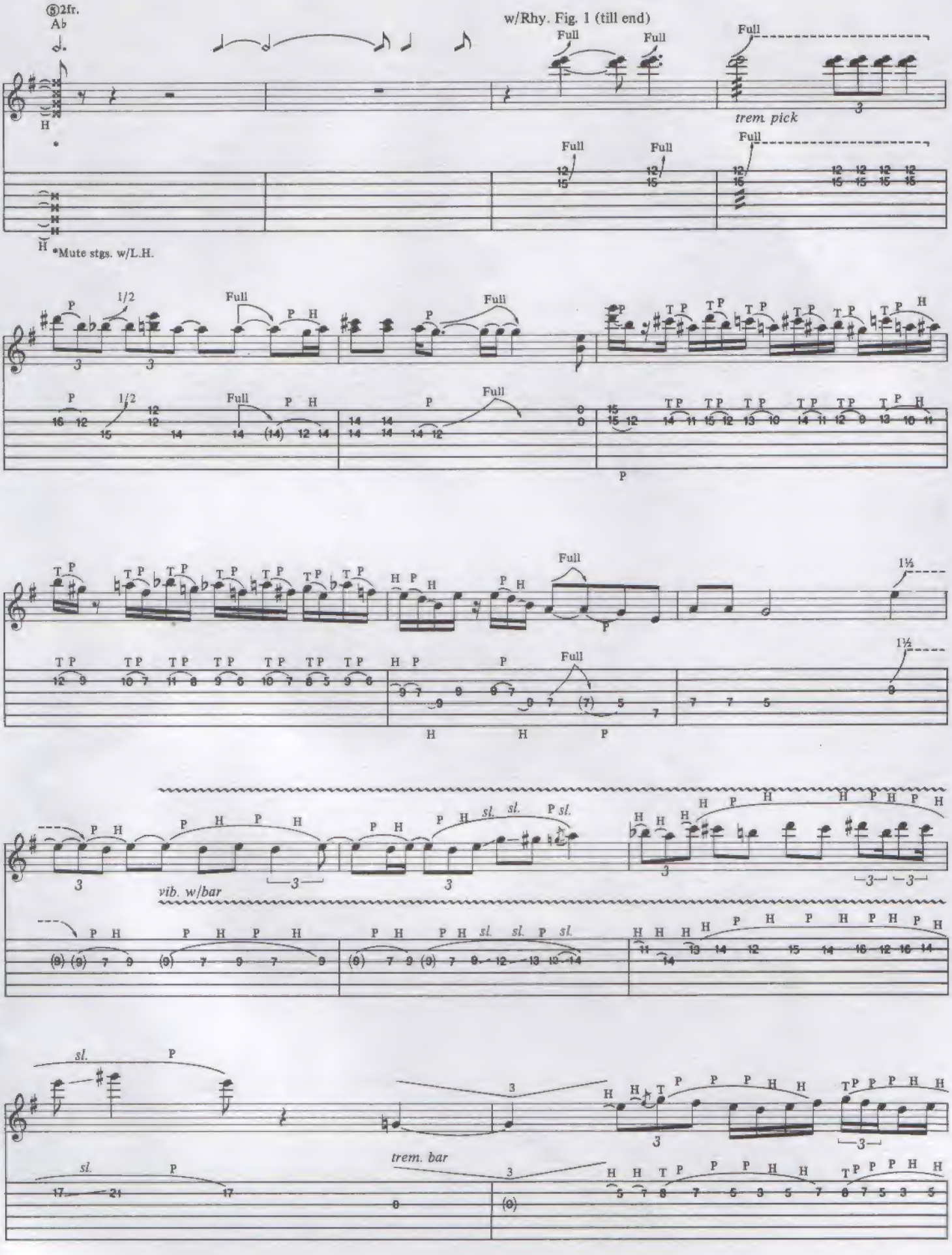
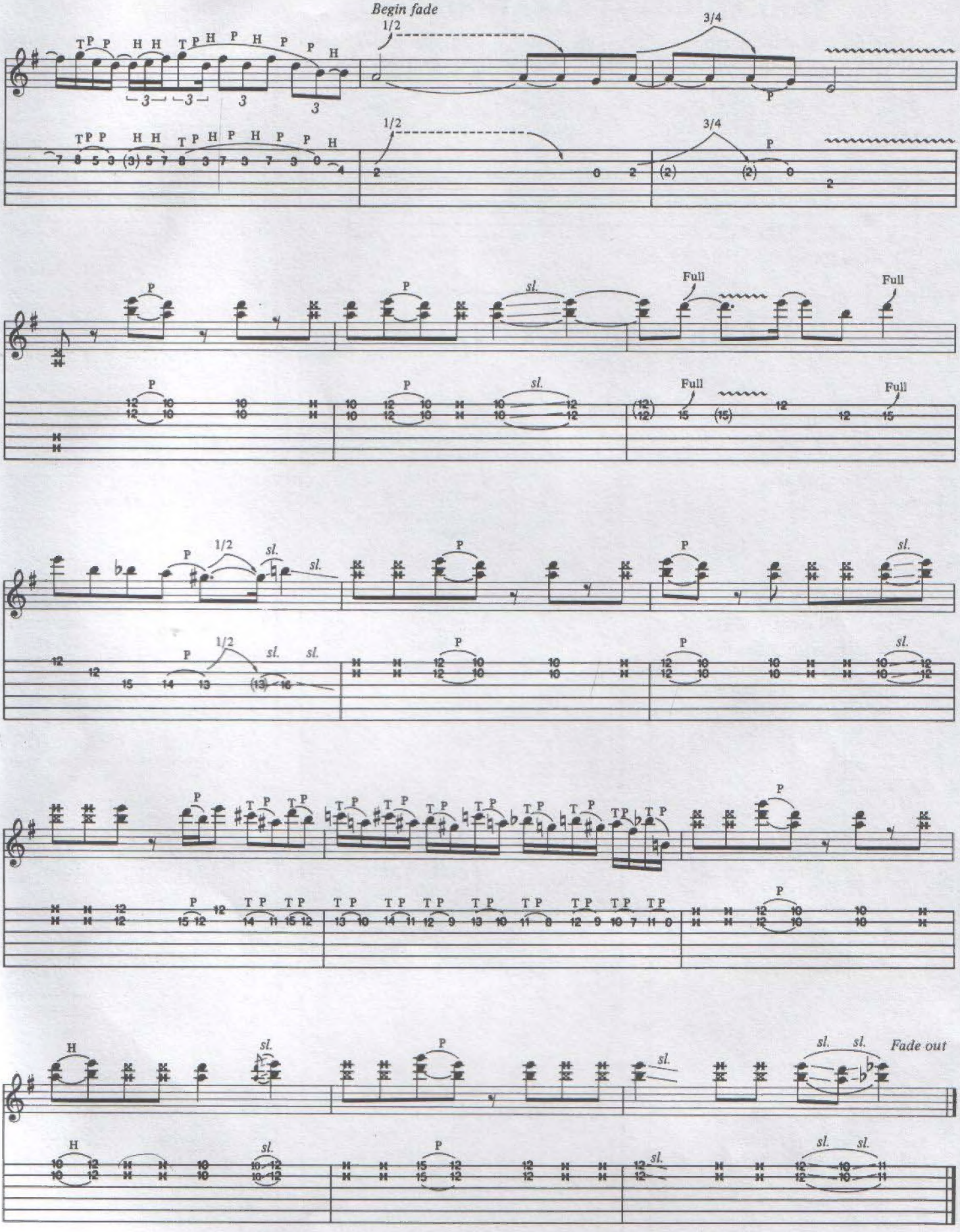

I been think - in' 'bout Sat - ur - day night with you, I been
think - in' 'bout it all week long. You know I'm gon - na lose it, 'cause that
son of a bitch got me sing - in' that same old
song.
Got
(end Rhy. Fig. 2)


w/Rhy. Fig. 1
N.C.
one foot out the door. Time to hit the road.
w/Rhy. Fig. 2
Ain't no match for your mean old man, and I think it's time to roll. Got
one foot out the door, got one foot out the door.
Think I'm gon - na run it. Don't - cha let it cool down. Foot back to the floor.
Put the ped - al to the met - al and ya beat it out of town.
3
Come, com - ing back, back for more.
6 pick slide
*Gtr. II
f pick slide
*Tuning (low to high): Eb, Ab, Db, Gb, Bb, Eb.
Music sounds a half step lower than written.
Guitar solo
w/Rhy. Fig. 1
N.C.
Full
hold bend
vib. w/bar
1/2

w/Rhy. Fig. 2 (1st 18 bars only)



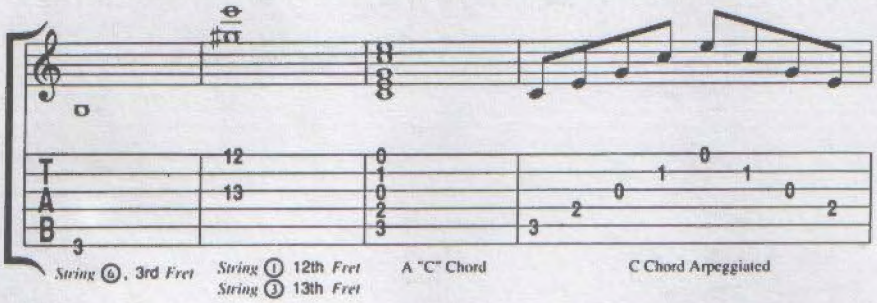

⑤2fr.
Ab
w/Rhy. Fig. 1 (till end)
Full
trem. pick
*Mute stgs. w/L.H.
1/2
vib. w/bar
sl.
trem. bar


Begin fade
1/2
3/4
Full
sl.
Fade out

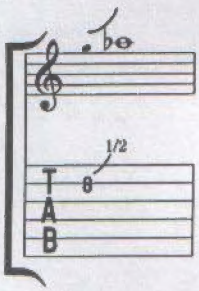
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

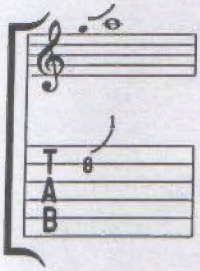
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



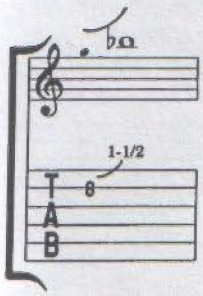
BENDING NOTES



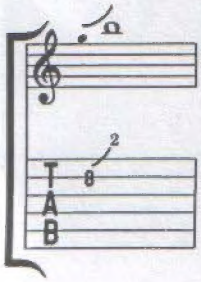
HALF STEP: Play the note and bend string one half step.*



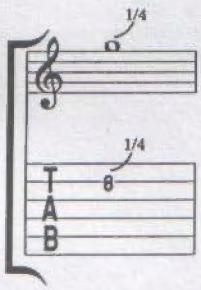
WHOLE STEP: Play the note and bend string one whole step.



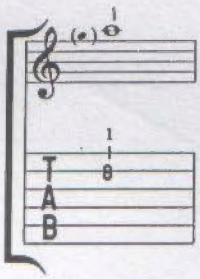
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



TWO STEPS: Play the note and bend string two whole steps.

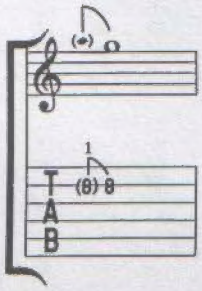


SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

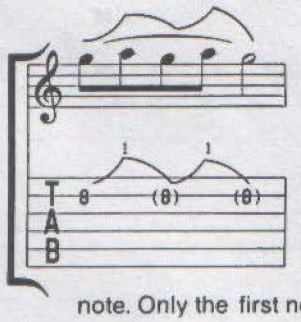


PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

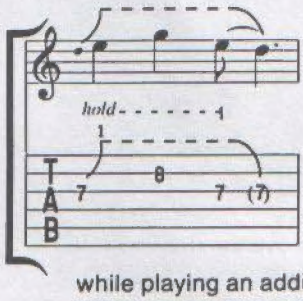
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



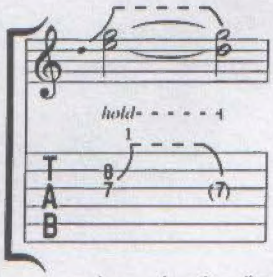
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



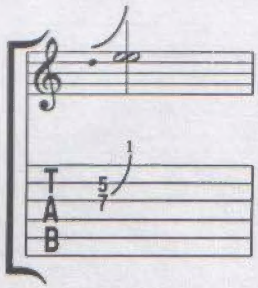
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

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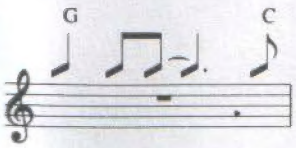
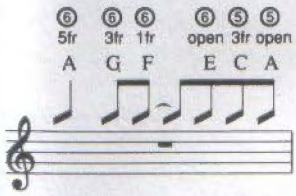
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES

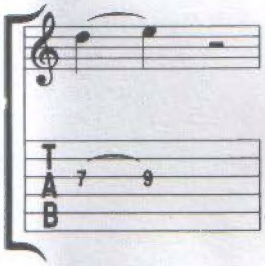


STRUM INDICATIONS: Strum with indicated rhythm. The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

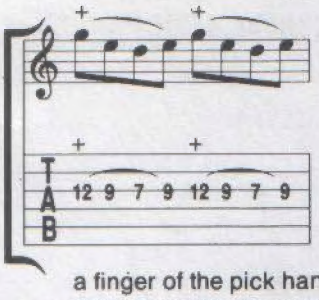
ARTICULATIONS



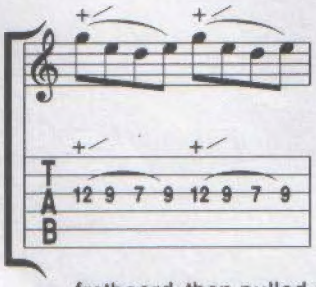
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

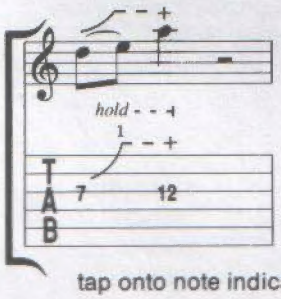
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



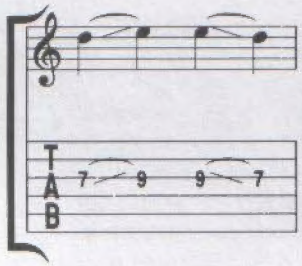
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



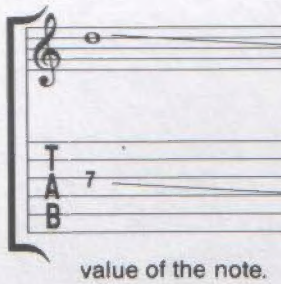
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



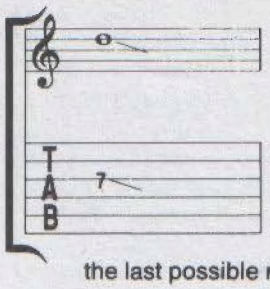
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



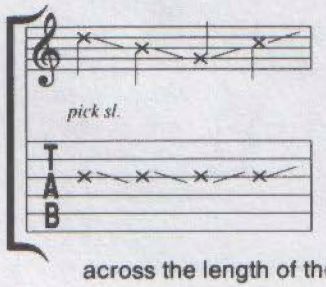
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



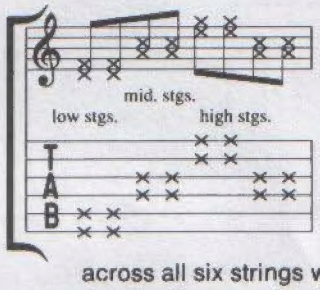
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.

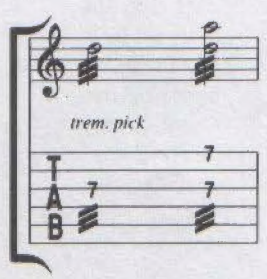


PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).

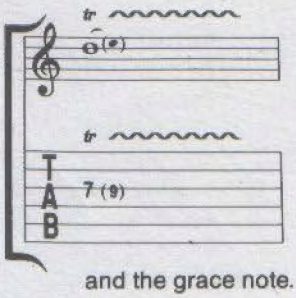


MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

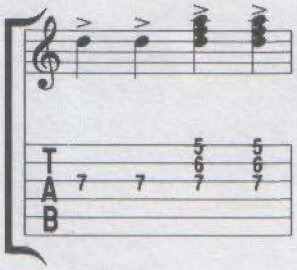
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



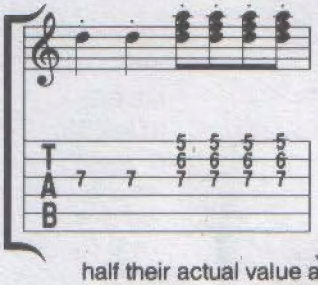
TREMOLO PICKING: The note or notes are picked as fast as possible.



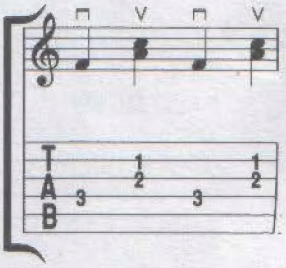
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



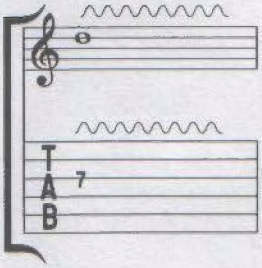
ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

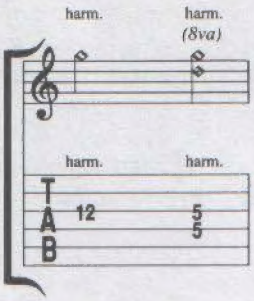


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

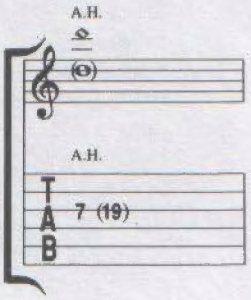


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

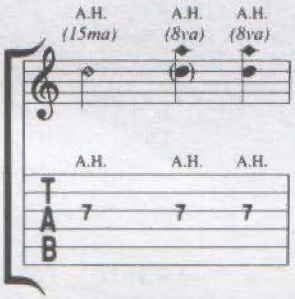
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

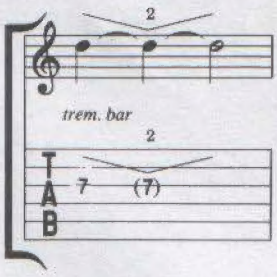


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

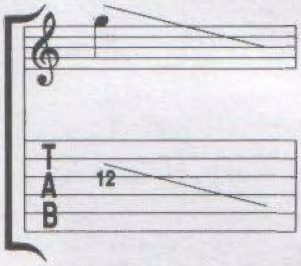


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.